

MOTION PICTURE HERALD

*U. S. Order Stops All
Theatre Construction*



*TOA Meets in Texas;
Facing Election Fight*



*Johnston Hits Censors;
Calls for Free Screen*



**MGM PRODUCT LIST
EMPHASIZES STARS**



REVIEWS (In Product Digest): HARRIET CRAIG, MAD WEDNESDAY, HIT PARADE OF 1951, HE'S A COCKEYED WONDER, MADNESS OF THE HEART

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OCTOBER 28, 1950

"WHAM-G-M!"
"ANNIE GET YOUR GUN"

"WHAM-G-M!"
"DUCHESS OF IDAHO"

"WHAM-G-M!"
"THREE LITTLE WORDS"

"WHAM-G-M!"
"SUMMER STOCK"

"WHAM-G-M!"
"TOAST OF NEW ORLEANS"

"WHAM-G-M!"
"TWO WEEKS WITH LOVE"



M-G-M presents
JANE POWELL • RICARDO MONTALBAN
 IN
"TWO WEEKS WITH LOVE"
 CO-STARRING
LOUIS CALHERN • ANN HARDING
 COLOR BY
TECHNICOLOR
 Screen Play by
 John Larkin and Dorothy Kingsley
 Story by John Larkin
 Directed by **ROY ROWLAND**
 Produced by **JACK CUMMINGS**

OH
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WEEKS
LOVE"

OH! THOSE PREVIEWS!

Just what the public wants! They howled, they applauded, they loved it at packed Loew's Lexington, a typical neighborhood house in New York. And the West Coast theatre preview hitto! It's got the audience appeal of "Father of the Bride"! Plus Music! Plus Technicolor! M-G-M will launch it with a gay, new showmanship idea! Watch!

VOTED TOP NEW STAR!

Jane Powell gave the folks lots of youthful fun in "Date With Judy," "Luxury Liner," "Nancy Goes To Rio." Here's her first big love affair in a darling of a musical.

TAKE
A
GOOD
LOOK!
THEN
FOR
MORE
BIG
NEWS
TURN
TO
PAGE
15



Radio City Music Hall



Radio City Music Hall



WARNER BROS. 
PRESENT

JANE KIRK GERTRUDE ARTHUR
WYMAN DOUGLAS LAWRENCE KENNEDY

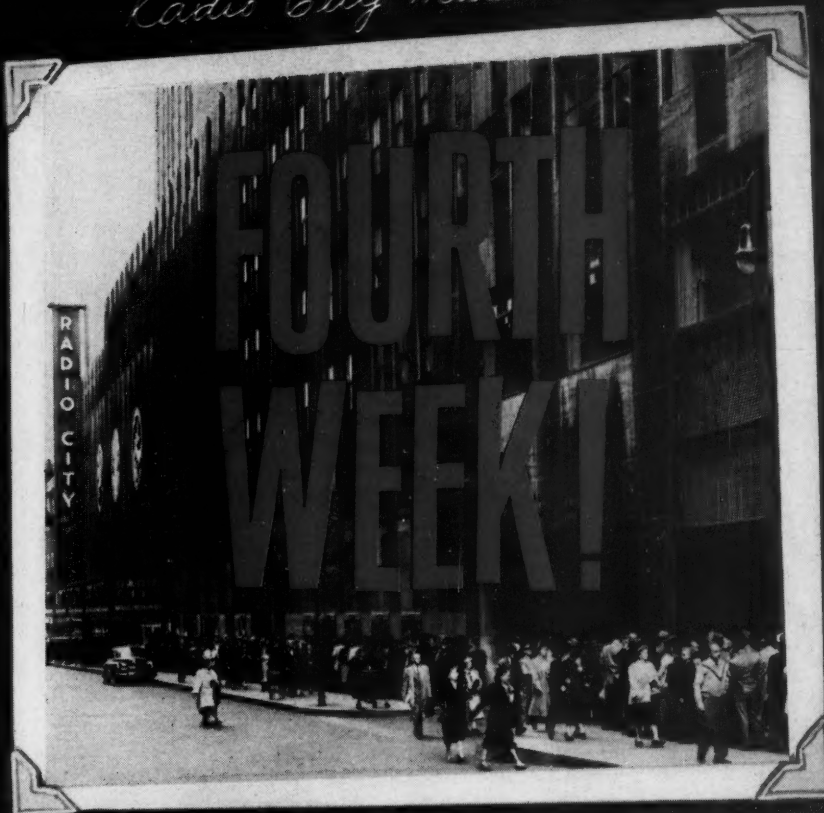
"If you witness
action see
Jane Wyman, Kirk Douglas
can't see
'The Gangster'
WALTER V.



Music Hall



Radio City music room



you witness
act on see the
Wynne Douglas
can't scene in
e Menagerie'!"

ALTER WINCHELL



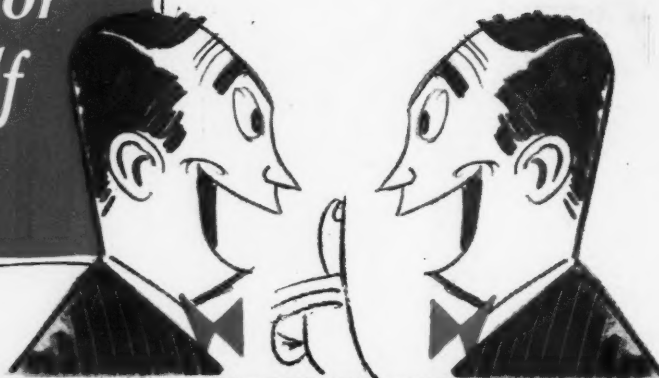
"The GLASS MENAGERIE"

PRODUCED BY JERRY WALD AND CHARLES K. FELDMAN DIRECTED BY IRVING RAPPER
Adapted for the Screen by TENNESSEE WILLIAMS and PETER BERNEIS
From the Original Stage Play by TENNESSEE WILLIAMS As Presented on the Stage by
Eddie Dowling and Louis J. Singer Original Music by Max Steiner
A CHARLES K. FELDMAN Group Production DISTRIBUTED BY WARNER BROS.



Portrait of an Exhibitor Talking to Himself

about what to book
for Thanksgiving!



"Let's book '**ALL ABOUT EVE**',
Pal! It's the biggest
thing to come
along in years!"



"That's what I keep
telling myself!
Our patrons are
really yelling for
'**ALL ABOUT EVE**'!"

"But how can we over-
look '**THE JACKPOT**',
baby—Jimmy Stewart
really **HITS** in this
laugh Bonanza!"



"Couldn't have said it
better myself! Harrison's
Reports said, **HILARIOUS! UPROARIOUS!**
Excellent for the family!"

"Hold Everything! We
can get **AMERICAN
GUERRILLA** in the
Philippines! Technicolor!
Ty Power! Micheline Puelle!"



"You took the
words right
out of my
mouth!"

Believe you me, it's a pleasure
talking to yourself
when you're talking
Twentieth's **THREE
QUALITY PICTURES
A MONTH!**

*There's No Business
Like **20** Business!*



MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 181, No. 4

October 28, 1950



Theatre Construction Ban

ELSEWHERE in this issue Mr. George Schutz, editor of *Better Theatres*, comments on the U. S. Government order halting the construction of new theatres, both standard and drive-ins, and seriously curtailing remodeling. The industry should take action to see that these regulations are revised. There is no valid reason why motion picture theatre construction and remodeling should be put in the same category with bowling alleys, dance halls and race tracks.

On account of the depression, World War II, high prices and uncertainties over the final outcome of theatre divorce and divestiture, the exhibition plant all over the country is in poor condition generally. Thousands of theatres need refurbishing and hundreds need to be built to replace obsolete structures and to serve new and expanding communities. The over-all requirements of theatres for construction materials are negligible in comparison with that part of production to be available for non-military use.

Even in a total war, theatres would have to be kept in operation insofar as possible. The part played by theatres during the last war has been applauded repeatedly by Government officials. Entertainment is indispensable both for members of the armed forces and civilians. Newsreels and special shorts also do much to keep citizens everywhere informed of their duties and responsibilities.

In any mobilization of resources for an emergency short of total war, theatres should have access to needed materials and supplies equal to that of any business not working directly on war production.

■ ■ ■

Eyes on Texas

INDUSTRY attention this coming week will be directed to reports from the Theatre Owners of America annual convention at the Shamrock Hotel, Houston. Mr. Robert J. O'Donnell, convention chairman, has arranged a series of meetings featuring talks by well-known exhibitors on problems facing the business and addresses by guest speakers, including top-level Washington spokesmen. Delegates will learn more about the future of bidding, of arbitration and of the impact of industrial mobilization.

■ ■ ■

Death of the "Bs"?

FROM time to time Hollywood spokesmen have announced the end of low budget pictures but these pictures have shown that they serve an extremely useful purpose by living on and on.

Now Mr. William R. Weaver writes in the Hollywood Scene page of this issue of the *HERALD* that many in production believe that the future of the so-called little pictures lies wholly in television.

"It is in the thinking of those who share this view of the matter," writes Mr. Weaver, "that whereas the big picture doubtless always will draw the family from the home to the theatre, the time is shortly coming, if not already here, when the little picture will not."

That would appear to be an over-simplification. It is to be doubted that the low budget feature soon will be dead to the theatre and available only in homes via television. While it may be granted that few low budget pictures can stand alone as a theatre program, both "sleepers" and valuable experimental films for the development of talent come from the "Bs" and from them alone.

While some in Hollywood undoubtedly will be attracted more and more to making special films for television, this does not mean the small feature is finished. Television has adopted the radio pattern of quarter-hour and half-hour shows. That means films must be tailored to a length of about thirteen or twenty-six minutes to allow time for the inevitable commercials. It is just not possible to tell the same kind of story in that period of time as in sixty or seventy-five minutes. For a similar reason the development of the short story did not destroy the popularity of the full-length novel.

The "B" picture has a good career ahead of it in theatres just as long it delivers audience entertainment in reasonable relationship to its budget and rental price.

■ ■ ■

The Manager's Responsibility

MR. GENE AUTRY last week at the presentation of the Quigley Award for Showmanship to Mr. Henry Scholl of Trenton, N. J., made some forceful remarks about the responsibility of the theatre manager. Mr. Autry believes that the theatre manager, being in a position to know his own public best, should have an active voice in the selection, booking and advertising of product for his own community. Circuit management, he feels, often loses touch with the patrons as a price of centralization of authority. Referring to the eight to ten per cent of the gross he spends in advertising in connection with his personal appearances, the Western star said the advertising budget of most theatres is far too low. In the opinion of Mr. Autry the manager should be allowed to spend extra money to exploit a picture in a way suitable to his locale and also to "hypo" an engagement that needs assistance to catch on.

Circuit management faces the continuing problem of striking a proper balance between efficient headquarters operation and productive local autonomy for the individual theatre manager.

■ ■ ■

Accent on Stars

THIS Fall and Winter Metro-Goldwyn-Mayer's accent is to be on star-power. Between now and the end of April that company has scheduled, with release dates, 24 feature attractions. Exhibitors will find in looking over the announcement that each film has names for the marquee. Some of the performers have been stars for a considerable period, others are newly arrived. Significantly, the credits include more than a few prominent contenders for stardom in the years ahead.

Letters to the Herald

Sitting Duck

TO TERRY RAMSAY:

Reading your very able review of Dr. Hortense Powdermaker's book, "Hollywood—The Dream Factory," reminded me that the biggest trouble with Hollywood is that it is a sitting duck for continual pot-shooting from the ranks of writers and lecturers who frequently combine their own sense of inferiority with enough business acumen to realize that, as a target for mud-slinging, our industry rates very high in publicity value.

Such detractors go to their typewriters with an enormous advantage when they start sharpshooting at Hollywood because the target itself assures them widespread public interest apart from the validity of their claims.

The movie industry is the finest target in the world for rock-throwing, because it is so big and slow-moving and is easy to hit. And best of all, it seldom if ever hits back at its attackers.

One of the salient accusations which the author repeatedly makes about the industry is that it is a business in which, in her words, "The God is profits."

A vile canard, indeed, the charge that the picture business is operated as a business for the purpose of profitable enterprise.

I hope no one disillusiones Dr. Powdermaker about business practice in general. It would be pretty shocking to the associate professor of Queens College, Charlotte, N. C., to learn that the steel industry, professional baseball, the sardine fisheries, the cosmetics manufacturing industry and banking institutions are all operated on the same debased, gross principle as Hollywood; namely, that of returning reasonable profits on its investments.

Dr. Powdermaker follows a line pursued by other detractors before her when she resorts to vague, but bitter, generalities which are unsupported except for her own editorializing accusations.

Instead of investigating and actually coming up with a rational conclusion, she arbitrarily generalizes about Hollywood executives, for instance, as being "lucky in getting in on the ground floor."

It is the kind of irresponsible and untrue generalities that fosters the idea that all plumbers invariably forget their tools and that all college professors, like Dr. Powdermaker, are absent-minded.—**LOUIS KING, Director, 20th Century-Fox Film Corp., Beverly Hills, Calif.**

For the Masses

TO THE EDITOR:

Bosley Crowther [motion picture editor of the *New York Times*] dealing with the fact that "Sunset Boulevard" is a hit in the big cities, but fails in the smaller towns, raises this question: Should Hollywood produce for the masses, or for the classes, and, in the case of "Sunset Boulevard," for the sophisticated. He decides for the latter.

I do not think that Hollywood will agree.

The creative artist (writer, composer, painter) is often far ahead of his time. Often years elapse before the people catch up with an artist after educational and cultural standards rise. *Harper's Magazine* can afford to state, "We deliberately edit for a minority of educated. . . ."

Hollywood cannot produce for "post mortem" recognition. The film producer works to create a net profit for this company and for the exhibitor. He has to use—if I may make this comparison—the system of the convoy: The slowest boat dictates the speed, not the fastest.

Of course, Hollywood has an educational task, too. It is to improve the quality of the product so as to improve the taste of the masses. The fact that problem pictures like "Lost Weekend" and "Lost Boundaries," etc., proved to be hits at the box office shows that Hollywood is doing a fine job in this direction. And the fact that the Rialto in New York had to change its policy because horror pictures lost their appeal and are not produced any longer speaks for itself. Thus, Hollywood's task is not to produce art pieces for the sophisticated, but to improve pictures for the masses.—**SIDNEY HALE, Nashua Theatre, Nashua, Iowa.**

Don't Compete

TO THE EDITOR:

Don't compete with television. Give what television can't—world-wide background for pictures, big production. Forget sports and such. The latter is the natural field for television.

We need another family series like the Hardys and perhaps the Dr. Kildare series.—**New York City Exhibitor.**

Fair Rentals

TO THE EDITOR:

Fair and reasonable film rentals. The need for them is very much on my mind.—**Stillwater, Minn. Exhibitor.**

Tax Fight

TO THE EDITOR:

COMPO feels just as strongly as does Oskar Korn [Letters to the *HERALD*, October 21, 1950] about the inequities of the admission taxes whether for children or for adults, but he is wrong in his intimation that we have attempted to do nothing about it.

Surely, he must have heard of the splendid effort made by the committee under the leadership of Abram Myers to have all Federal admission taxes repealed, an attempt that was on the verge of success when Korea made further progress impossible.

This campaign indicates what can be accomplished by the business when it presents a united front, and I can assure Mr. Korn that it will be resumed by COMPO as soon as there is the faintest glimmer of hope of its success.—**ARTHUR L. MAYER, Executive Vice-President, Council of Motion Picture Organizations, New York, N. Y.**

Good, Old Corn

TO THE EDITOR:

Strange as it may seem, the big box office stars don't draw too well at our theatre. Dramas and hard-boiled stories play to an empty house but musicals and good, old corn will pack them in. Like "Ma and Pa Kettle."

Clark Gable, James Mason, Ingrid Bergman, etc., are no attraction to this type of audience. Even the combination of Bing Crosby and Barry Fitzgerald does poorly. Bob Hope's last picture was only a bit above average.—**Providence, R. I. Exhibitor.**

Drive-in Break

TO THE EDITOR:

Will drive-in theatres never be considered as theatres? Give us a break, distributors. Just because you know that we have to run something through our projectors you think that we should be content to take the scraps while the boys downtown eat steak because of earlier runs. And film rental? Boy, it's great. We pay more for last run pictures than does the first run house.—**Corral Drive-In, Breckenridge, Tex.**

Costume Out-Dated

TO THE EDITOR:

Hollywood should forget out-dated costume pictures. There is too much cheap production, gangs, murder and mystery.—**MARVIN SMITH, Manager, Sunset Drive-in Theatre, Brunswick, Ga.**

MOTION PICTURE HERALD

October 28, 1950

GOVERNMENT clamps ban on new theatre construction	Page 13
DEFENSE and the Theatre—Observations by George Schutz	Page 13
CENSORSHIP described by Eric Johnston as a "stupid insult"	Page 14
TOA meeting in Houston, and facing a fight over elections	Page 24
MGM product for new season stresses star power	Page 26
SCULLY consultant at Universal; Daff active sales head	Page 28
TERRY RAMSAYE Says—A column of comment on matters cinematic	Page 30
THE 1950-51 Edition of Motion Picture Almanac has new services	Page 32
PARAMOUNT is using work sheets in the field as sales policy	Page 34
VARIETY CLUBS hold mid-year meeting in Pittsburgh	Page 36
HENRY SCHOLL gets Quigley Grand Award from Gene Autry	Page 37
NATIONAL SPOTLIGHT—Notes on industry personnel across country	Page 41
SELDES sees screen perdition-bound—book review by Terry Ramsaye	Page 46

SERVICE DEPARTMENTS

Film Buyer's Rating	Page 56
Hollywood Scene	Page 45
In the Newsreels	Page 48
Managers' Round Table	Page 51
Short Product at First Runs	Page 50
What the Picture Did for Me	Page 49

IN PRODUCT DIGEST SECTION

Showmen's Reviews	Page 545
Advance Synopses	Page 546
Short Subjects	Page 547
The Release Chart	Page 547

People in The News

JOHN G. MCCARTHY, vice-president of the Motion Picture Association of America, has sailed for Europe, where he will confer with government officials in an effort to resolve some of the monetary and distribution problems involving member company film operations.

AUSTIN C. KEOUGH, vice-president and director of Paramount Pictures, Inc., has accepted the chairmanship of the motion picture division of the 1950 fund appeal for the Travelers Aid Society of New York.

ARTHUR EGBERTS, of Loew's International Corporation theatre department, left this week on a one-month trip that will take him to MGM theatres in South Africa, Egypt, Italy, France and Belgium.

LOUIS NIZER, motion picture attorney, has been named 1950 chairman of the lawyers division of the Federation of Jewish Philanthropies of New York.

HARDIE MEAKIN, RKO's Washington representative, will be honored at a cocktail party and preview screening this week. The Washington Board of Trade will present him with a plaque for his work in the short, "The Seven Cities of Washington."

MAURICE SEGAL has been promoted to the post of trade paper contact for Paramount Pictures, Inc., it was announced by MAX E. YOUNGSTEN, vice-president in charge of advertising, publicity and exploitation. Mr. Segal's job in the press book department will be taken over by BURT SLOANE.

MARQUIS DE CASA MAURY has joined the board of JOHN WOOLF's Independent Film Distributors.

Mr. and Mrs. BARNEY BALABAN will arrive in London October 30 and are planning a cocktail party at Claridges, November 1.

M. A. LIGHTMAN, Sr., head of Malco Theatres, Inc., will lead the 1951 campaign of the Memphis Heart Association for funds to combat heart disease.

LINCOLN BURROWS has resigned as general sales manager of Victor Animatograph to join the Eastman Kodak Company.

JACK OSSERMAN has been appointed head of Sol Lesser Productions in the United Kingdom. His headquarters will be in London.

JOHN I. CRABTREE, Eastman Kodak research scientist, has received the first Photographic Society of America technical division journal award. The society also named Kodak's JOHN G. CAPSTAFF an honorary fellow.

JOHN CUNNINGHAM will join Columbia Pictures, Monday, to fill the newly-created post of special assistant for advertising to ARTHUR A. SCHMIDT, advertising-publicity director.

BERNIE MCCARTHY has been promoted from salesman of the Eagle Lion Classics' St. Louis exchange to branch manager in Kansas City, it was announced by B. G. KRANZE, general sales manager. He replaces EUGENE SNITZ, resigned.

JAMES A. FITZPATRICK will embark on a five-month tour shortly after Christmas to make short subjects for his new "People on Parade" series.

JAMES M. TONEY, advertising manager of the RCA Victor home instruments department, has been appointed director of public relations of the RCA Victor division, Radio Corporation of America.

EDWARD A. SARGOV, of Sargov and Stein, is in Washington on the professional and industries panel advising the U. S. delegates in the UNESCO conference considering world copyright convention.

R. A. MCGUIRE has been reelected president of the Warner Club. Other officers elected were BERNARD ROSENZWEIG, vice-president; RUTH WEISBERG, vice-president in charge of welfare; FRED STENGL, vice-president in charge of claims; HARRY MAYER, vice-president in charge of social activities, JOHN HOLMES, treasurer; BARRY O'CONNER, assistant treasurer, and T. R. KUPFERMAN, secretary.

A. W. ROBINSON, general manager of J. Arthur Rank Productions, Ltd., has been elected to the company's board of directors.

EVELYN KOLEMAN has been appointed eastern public relations and merchandise representative for ROY ROGERS. Miss Koleman was formerly publicity manager for Republic Pictures.

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This week in pictures



AT THE ANNUAL CONVENTION in Louisville, of the Kentucky Association of Theatre Owners. On the dais: actor George Murphy; National Allied president Trueman Rembusch; MGM representative Mike Simons; KATO president Guthrie Crowe; TOA director Gael Sullivan; RKO promotion manager Leon Bamberger; MPAA representative Arthur De Bra; and Theatre Equipment Dealers Association executive director Ray Colvin.

HERBERT TONKS, right, is the new Eastern and Far Eastern division supervisor for Universal-International. His headquarters will be Manila. He succeeds Robert M. Lury.



By the Herald

NORTON RITCHEY, left, Monogram International president, returned to New York Monday after 81 days traveling around the world. American companies will regain time lost to native production, he predicted. The latter, he said, has "run out of sucker money." He pointed to failing production companies in Italy, France, England, Scandinavia, Egypt, India, Malaya, and said: "They're finding out they'll make more on American pictures without risking production."



PARTNERS in a new company, Mayflower Productions: Gary Cooper, right, and Robert L. Lippert are seen as they completed the deal. Mr. Cooper will not appear in the films; he will collaborate in cast and story selections.



PERSONAL APPEARANCE for U-I star of "Deported," Marta Toren, in Montreal. She is seen at the Princess with Phil Maurice, Consolidated Theatres supervisor; Robert Shepherd, theatre manager; M. J. Isman, Empire Universal district manager; Tom Cleary, Consolidated publicist; and George Bishop, radio commentator.

SCHINE CIRCUIT meetings of executives and managers, in two territories, Marion, Ohio, right, and Glens Falls, New York, lower right. At the right, first row, are: W. S. Eckard, Ohio zone manager; George Cameron, group manager; Thor Hauschild, Piqua; and Benjamin Geary, Kent. Second row, Ted Conklin, Bucyrus; Gus Lampe, home office; Joe Goldstein, Cleveland booker; LeRoy Scouten, Van Wert; Harold Raives, zone manager; Ed Mott, Wooster city manager; Hal Shreffler, Shelby; Nick Tornichio, Bellefontaine. Third row, Nick Yost, Norwalk; Harlan Cook, Ashland; Paul Henry, Ravenna; Arthur Shreffler, Shelby; Ben Dargush, Mt. Vernon; Walter Brubaker, Wooster; and Jerry Estes, Delaware.



THE NEW YORK MEETING, right: first row, Fielding O'Kelly, Amsterdam; George Pugh, Glens Falls; Lloyd Boyea, Amsterdam; Richard Lewis, Amsterdam; Milton Baline, Amsterdam; Bernard Diamond, home office; Maurice Glockner, home office. Second row, Joseph Burns, William Hulbert and Gus Lampe, Gloversville; Jacob Weber, Herkimer; Carl Dickerson, Mohawk Valley group manager; William Fitzsimons, Hudson Falls; and Nick Kaufman, Hudson Falls.



By the Herald

DISCUSSION, left, of the merits of Scalera Film's latest Italian import, "The Mulatto." Columnist Igor Cassini (Cholly Knickerbocker) chats with Scalera vice-president Ralph B. Serpe, right, over highballs accompanying the three days of screenings in New York for writers and the trade. Mr. Serpe was associated in the production.

THE LITTLE 20TH CENTURY-FOX MAN has come out of the ads into the theatres of Hamburg, where the company's office feels he provides the touch of welcome. The arm of the cardboard cut-out is movable for a friendly handshake.



MEETING, at the Columbia New York office of the committee in charge of the "Montague Sweepstakes," named for general sales manager Abe Montague. The drive is in two sections: the "Qualifying Round," October 27 through January 25; the "Home Stretch," January 26 through June 28. At the left, with assistant general sales manager Rube Jackter, seated, are Maurice Grad, George Josephs, Irving Wormser, and Louis Astor and Louis Weinberg.



STUCK! is Jimmy Stewart when he wins the \$24,000 jackpot in "The Jackpot," 20th Century-Fox's riotous family comedy, hailed as a "hilarious farce tightly packed with laughs." Also stuck is Tommy Rettig, shown with Stewart above.



QUARTET of stars helps "I'll Get By," Technicolor musical set for October release, get label of "delightful entertainment." Shown above are William Lundigan, June Haver, Gloria De Haven and Dennis Day. Harry James is also starred, with Jeanne Crain, Victor Mature, Dan Dailey and Reginald Gardiner doing guest stints.



OUT OF THIS WORLD! is Clifton Webb, left, in his role of an angel who turns cowboy in "For Heaven's Sake," 20th Century-Fox's laugh-riot scheduled for December release. Also starred are Joan Bennett, Robert Cummings and Joan Blondell, with Webb.



THE MUDLARK, played by Andrew Ray, is coached by director Jean Negulesco, at left, for a scene in "The Mudlark," the story of the kid who wanted to sit on a queen's throne. Filmed in England and starring Irene Dunne, this picture was chosen for the "Command Performance" before the British royal family.



BANQUET is held for cast of "American Guerrilla in the Philippines," Technicolor action epic filmed on location in the Philippine Islands. Starring Tyrone Power and Micheline Prele (above), this timely production makes its bow at New York's Astor theatre November 7.

(Advertisement)

GOVERNMENT CLAMPS LID ON THEATRE BUILDING; RESTRICTS REMODELING

NPA Includes Theatres in Drastic Order; Repairs Limited to \$5,000

WASHINGTON: As of 12:01 A.M., Friday, October 27, all new theatre construction in the United States was prohibited by order of the National Production Authority. The order, issued late Thursday afternoon, groups motion picture theatres, both regular and drive-ins, with about 40 other types of buildings in the amusement industry, such as pool halls, bowling alleys, summer camps, resort hotels and baseball parks.

The regulations:

1. Bar all construction not begun before the date of the order.
2. Remodeling, improvements, modernization and additions to existing structures are permitted provided no more than \$5,000 is spent on such construction in any consecutive 12 months.
3. Bona fide maintenance and repairs will be allowed.
4. Construction destroyed by fire or other disaster may be replaced but only to the extent of their original value.
5. Appeals may be made to Washington in "hardship cases".

The NPA building limitation order was applied first to the amusement industry because it was believed that limitation in that field would be "likely to have the least effect on the economy of the nation," and also "least likely to arouse public resentment."

The order defined "construction begun," under Point 1, as meaning the construction of some permanent part of the building. It ruled that such devices as temporary sheds, fences and similar construction would not be considered.

In cases where a theatre is planned as part of a shopping center, construction on the actual theatre building must have been begun by October 27.

Drive-in Theatres Are Specifically Included

Drive-in theatres are specifically included in the provisions of the order.

The limitation of \$5,000 on remodeling and improvements was raised from \$3,000 on the advice of construction people who advised the authorities that an order fixing a lower amount would be more difficult to administer.

The order does not apply to the construction of studio sets because, the authorities said, the savings in building material would not justify the trouble of administering it.

DEFENSE AND THE THEATRE

Q DESPITE ITS obvious distinctions, both as a community recreational service and as a major industrial establishment, motion picture exhibition is saddled with the same prohibitions that the National Production Authority has ordered for horse racing, night-clubbing, prize-fighting and such.

An NPA order presumably to apply for the duration of the nation's defense program, which some officials have prophesied will require at least a decade, would ban "non-essential" construction and remodeling of buildings devoted to amusement.

To those taking the long view of motion picture theatre interests—ignoring immediate advantages of the *status quo* which might appeal to certain groups—this development is as dangerous as it is unnecessary.

The NPA, according to press reports from Washington, has not attempted to justify the inclusion of motion picture theatres by reason of national interest. Indeed, what could such reason be? That the ban would prevent non-essential use of materials needed for armaments? Except for steel, and theatre construction needs little and usually can do without any, there is no factor of materials, particularly because this post-war rearmament program does not involve erection of military camps and industrial expansion.

Prevent robbing the market of materials needed for housing? The defense effort has cut back the housing program, but not in consideration of materials. Restrictions here are entirely on the extraordinarily liberal financing allowed after the war—the purpose is purely deflationary.

The facts would not support such a reason for a ban on theatre construction. Theatre buildings take from the market few of the materials needed for housing, and those few are almost entirely ones used in city apartment house construction. Those materials the nation has in great plenty. Producers of them already are in a panic because financial requirements for the building of dwellings have returned to something like normal responsibility.

During the last war, studio set construction was controlled by the Government but that proved "too much of a headache."

It was estimated by one NPA official that some \$500,000,000 of construction would be banned annually for as long as the order is in effect.

Nor could the ban on theatres be deflationary. Here units are numbered in hundreds, not millions; expenditures in some 30 to 40 millions of dollars, instead of billions.

However, housing restrictions have figured, according to Washington reports, in the NPA's consideration of theatres. It seems that the Authority is afraid that someone who wanted to build a house but could not afford it, might see a theatre going up and feel disgruntled. . . . Believe it or not!

Q In September President Truman assured a COMPO committee at the White House that the distinguished function of the motion picture theatre, as a community service and as an instrument of great national undertakings, would be recognized in administering the new defense program. In that appraisal the NPA has a basis for an exception calculated to maintain a nationally effective establishment of theatres.

With that objective, the exception cannot be logically dissociated from the facts of motion picture exhibition in America as a business, one of the most patent of which is that the business has acquired a burden of obsolescence as the years have brought, not only structural age, but critical changes in the art, in population patterns, in public taste, in theatre design and equipment.

Restrictions compelled by actual war on two continents accelerated the process, and there have been but a few years since—and these years of internal difficulties—in which to begin the task of modernization.

Nevertheless, the National Production Authority has summarily ordered the theatre business, for the incredible reason noted above, again to cease all growth and adaptation in the protection of its investments—and this at the very moment in which it is faced with the need to use every means of defense against new competition.

This appears to be precisely the sort of situation for which COMPO was formed.

—GEORGE SCHUTZ
Editor, *Better Theatres*

A special provision of the regulations provides freedom from liability to anyone for any contract abrogated by the limitation.

The provisions of the order will remain in effect "for the duration" and it was said in Washington Wednesday that there might be even further restrictions."

ERIC JOHNSTON:

"CENSORSHIP IS STUPID INSULT"

Tells Press Unit It Makes Difficult Film's Job of Promoting Democracy

CHICAGO: Eric Johnston, president of the Motion Picture Association of America, in a speech here Tuesday denounced motion picture censorship as "a censorship of personal liberty—a curtailment of individual choice—a damnable, stupid insult to the intelligence of the movie-goer."

Addressing a convention luncheon of the Inland Daily Press Association at the Congress Hotel, Mr. Johnston said censorship, now practiced in some 200 communities across the land, forced the observer to two serious conclusions.

"Nibbling at Freedoms"

One, he declared, "It is part of the nibbling at our fundamental freedoms that's all too prevalent today." Secondly, "The fact is that the motion picture has taken on an assignment to win friends for America and influence people for democracy all around the world, and it can't do a decent job of it if it has to run the sniper's fire of censorship at home."

Mr. Johnston showed the assembled newspapermen a print of the short, "The Story That Couldn't Be Printed," which tells of the arrest, imprisonment, trial and eventual acquittal of John Peter Zenger, a New York Colonial editor, and observed that the picture could not be shown in Chicago until passed by the police censor.

"It's a little flabbergasting to me—the irony of this. There's John Peter Zenger—a patron saint of the free American press. But this film story of what he did for freedom of the press isn't free. It's a banned document—until the censor passes on it."

Mr. Johnston told his listeners of the case of W. L. Gelling, manager of the Paramount theatre in Marshall, Texas, who went to jail and was fined \$100 for showing "Pinky." The picture was banned by a censorship board which blossomed into sudden existence only two days prior to the "Pinky" opening.

"The Pinky Case"

"Wouldn't it be delightful irony, if a lawsuit with the salty, earthy little name of 'the Pinky case' finally bolts down another milestone on our long trudge toward full freedom of expression—un-blue-pencilled freedom?" he asked.

(Mr. Johnston did not know that Mr. Gelling's case came up in the county court Tuesday and the fine there was increased to \$200. The whole matter now is up to the Texas Criminal Court.)

Declaring, "We believe that if the motion picture and the radio had existed when the Bill of Rights was drawn, they would have been included as agencies of free expression," Mr. Johnston went on to say that "no one but people with common sense deserve democracy, and no people without common sense can preserve it very long."

"We think that if people can be trusted to read what they like, and to say what they like, they can also be trusted in their choice of films or in stations on the dial. The one thing a democracy can't tolerate for very long is an officialdom that arrogates to itself the right to say what we shall read, see and hear."

Fear'd by Enemies

The MPAA president admitted that there are some who may have their reservations about the motion picture's right to the untrammelled freedom of the press, but said: "At the risk of being just a little bit dramatic, I'd say that the thunder of your presses is the most feared sound to every kind of enemy of the American system within our country—and the whirl of our films through their projectors is the sound most feared by the enemies of the American system outside our country."

"Communists hate our pictures, and that's the proudest rosette the American motion picture industry can wear in its lapel. They hate our pictures because they fear them. To Communists our pictures are subversive. And, to that indictment, we plead guilty. Our pictures are subversive—subversive to everything that Communism stands for. They are champions of democracy—challenging Communism at the roots of its evil tenets."

Mr. Johnston ended with a reference to foreign propaganda which picks up a case like "Pinky" and hawks it as evidence that American talk of freedom is so much double-talk. "The way to stop it is to root out censorship in free America, so the rest of the world will know that America is truly free, and not just blue-pencil free," he said.

To Show "MGM Story" At TOA Convention

Plans have been made to show "The MGM Story"—a four-reel film containing highlights from 20 forthcoming pictures—at the TOA convention in Houston, October 30. Dore Schary, vice-president in charge of production at MGM, will appear in the film, presenting production and sales points on each of the features to be released between now and next spring. This will be the first time an exhibitor audience will see the film.

JOHNSTON IN SIXTH YEAR AS MPAA HEAD



Herald Photo

ERIC JOHNSTON last month marked his fifth anniversary as president of the Motion Picture Association of America. He was elected September 19, 1945, succeeding Will H. Hays.

Taking office under a five-year contract which, in 1946, was extended to a seven-year term, Mr. Johnston has travelled widely over the globe negotiating the affairs of the American motion picture.

Twice Mr. Johnston has negotiated important remittance agreements with the British government. He was responsible for the French agreement of 1948 which set up remittance and import rules and, during the same year, he reached significant film deals with the Russians and the Yugoslavs thanks to personal contact.

Here at home, Mr. Johnston has worked to strengthen the contact between the industry and the Government. In line with this endeavor he was instrumental in the purchase of the MPAA headquarters in Washington which later he expanded with the construction of the swank Academia theatre where Government officials and other important personalities attend functions of the industry and showings of outstanding pictures.

On numerous occasions, Mr. Johnston enlisted the aid of the State Department in solving tangled foreign situations and he has testified frequently before Congressional committees. He is a staunch foe of censorship. An advocate of industry unity, it was he who called the early meetings of industry leaders, out of which grew the Council of Motion Picture Organizations.

Mr. Johnston's accomplishments have been many and his activities varied in behalf of the industry. He has at all times spoken widely and eloquently in behalf of Hollywood and its product which he defended and praised at every turn.



TALK ABOUT MEAL TICKETS!

**Get ready for M-G-M's
BOX-OFFICE BANQUET!**

(Dinner is served! Turn here!)



FOOD FOR THOUGHT!



Thank heaven the industry listened to Leo the Leader. We not only preached **OPTIMISM** but we practised it. When others hesitated M-G-M forged ahead with huge investments in production—investments in *your* future! And now M-G-M is in the happy position of having more top product for theatres than any company. Take a look!

M-G-M



**HOT AS
A FIRE
CRACKER!**

**24
PICTURES
ON THE
WAY
FROM
NOW
TILL
MAY!**

NOW PLAYING!

M-G-M Presents
LANA TURNER • RAY MILLAND
IN
"A LIFE OF HER OWN"
TOM EWELL • LOUIS CALHERN
ANN DVORAK • BARRY SULLIVAN
MARGARET PHILLIPS • JEAN HAGEN
Written by Isabel Lennart
Directed by **GEORGE CUKOR**
Produced by **VOLDEMAR VETLUGUIN**



NOW PLAYING!

M-G-M Presents
"DEVIL'S DOORWAY"
STARRING
ROBERT TAYLOR
with
**LOUIS CALHERN
PAULA RAYMOND
MARSHALL THOMPSON
JAMES MITCHELL
EDGAR BUCHANAN**
Written by Guy Trosper
Directed by **ANTHONY MANN**
Produced by **NICHOLAS NAYFACK**



NOW PLAYING!

M-G-M Presents
**KATHRYN MARIO
GRAYSON LANZA
DAVID NIVEN**
"THE TOAST OF NEW ORLEANS"
with
**J. Carrol NAISH • James MITCHELL
Richard HAGEMAN • Clinton SUNDBERG**
COLOR by **TECHNICOLOR**
Written by Sy Gomberg and George Wells
Directed by **NORMAN TAUROG**
Produced by **JOE PASTERNAK**



NOW PLAYING!

M-G-M Presents
JUNE ALLYSON • DICK POWELL
RICARDO MONTALBAN
IN
"RIGHT CROSS"
LIONEL BARRYMORE
Written by Charles Schnee
Directed by **JOHN STURGES**
Produced by **ARMAND DEUTSCH**



*It keeps getting
HOTTER! Turn →*

NOW PLAYING

M-G-M Presents
CLARK GABLE • BARBARA STANWYCK

IN
"TO PLEASE A LADY"
ADOLPHE MENJOU
WILL GEER
Story and Screen Play by
Barré Lyndon and Marge Decker
Produced and Directed by
CLARENCE BROWN



NOV. 24

M-G-M Presents
"KING SOLOMON'S MINES"

STARRING
**DEBORAH KERR
STEWART GRANGER**
with
RICHARD CARLSON
COLOR BY
TECHNICOLOR
Screen Play by Helen Deutsch
Based on the Novel by H. Rider Haggard
Directed by
COMPTON BENNETT and ANDREW MARTON
Produced by SAM ZIMBALIST



NOW PLAYING

M-G-M Presents
GREER GARSON • WALTER PIDGEON

IN
"THE MINIVER STORY"
CO-STARRING
JOHN HODIAK • LEO GENN
with
CATHY O'DONNELL • REGINALD OWEN
and HENRY WILCOXON
Screen Play by Ronald Millar and George Froeschel
Based on characters created by Jan Struther
Directed by H. C. POTTER
Produced by SIDNEY FRANKLIN



DEC. 8

M-G-M Presents
**RED SKELTON
ARLENE DAHL • ANN MILLER**

IN
"WATCH THE BIRDIE"
LEON AMES • PAM BRITTON
RICHARD ROBER
Screen Play by
Ivan Tors, Devery Freeman and Harry Ruskin
Based on a Story by Marshall Neilan, Jr.
Directed by JACK DONOHUE
Produced by HARRY RUSKIN



NOV. 3

M-G-M Presents
"DIAL 1119"

MARSHALL THOMPSON
VIRGINIA FIELD • ANDREA KING
SAM LEVENE • LEON AMES
Screen Play by John Monks, Jr.
From a Story by
Hugh King and Don McGuire
Directed by GERALD MAYER
Produced by RICHARD GOLDSTONE



DEC. 15

M-G-M Presents
"MRS. O'MALLEY AND MR. MALONE"

MARJORIE MAIN • JAMES WHITMORE
ANN DVORAK
PHYLLIS CLINTON DOUGLAS
KIRK • SUNDBERG • FOWLEY
Screen Play by William Bowers
Based on a Story by
Craig Rice and Stuart Palmer
Directed by NORMAN TAUROG
Produced by WILLIAM H. WRIGHT



NOV. 10

M-G-M presents
JANE POWELL • RICARDO MONTALBAN

IN
"TWO WEEKS WITH LOVE"
CO-STARRING
LOUIS CALHERN • ANN HARDING
COLOR BY
TECHNICOLOR
Screen Play by
John Larkin and Dorothy Kingsley
Story by John Larkin
Directed by ROY ROWLAND
Produced by JACK CUMMINGS



DEC. 29

M-G-M Presents
"PAGAN LOVE SONG"

STARRING
ESTHER WILLIAMS • HOWARD KEEL
COLOR BY
TECHNICOLOR
Screen Play by
Robert Nathan and Jerry Davis
Based on the Book "Tahiti Landfall"
by William S. Stone
Music by HARRY WARREN
Lyrics by ARTHUR FREED
Directed by ROBERT ALTON
Produced by ARTHUR FREED



UMI

THE SUN NEVER SETS ON LEO, THE M-G-M LION!



**"KING
SOLOMON'S
MINES"**



"KIM"



**"PAGAN LOVE
SONG"**



**"QUO
VADIS"**

*The greatest of all!
Not a current release
but something to watch
for in the future!*

Spanning the world, M-G-M sends great companies to authentic locations abroad to bring to your screen Great Technicolor Attractions filmed in natural beauty and glory.

ONLY ONE COMPANY HAS SUCH BIG ONES!

(And more to come. Turn)→

JAN. 5

M-G-M Presents
VAN KATHRYN
JOHNSON GRAYSON
 IN
"GROUNDS FOR MARRIAGE"
PAULA BARRY
RAYMOND SULLIVAN
 Lewis STONE • Reginald OWEN
 A ROBERT Z. LEONARD Production
 Screen Play by Allen Rivkin and Laura Kerr
 Story by Samuel Marx
 Directed by ROBERT Z. LEONARD
 Produced by SAMUEL MARX



FEB. 16

M-G-M Presents
BURT LANCASTER
 IN
"VENGEANCE VALLEY"
 CO-STARRING
ROBERT WALKER
JOANNE DRU
SALLY FORREST
 with JOHN IRELAND
 RAY COLLINS
 COLOR BY
TECHNICOLOR
 Screen Play by Irving Ravetch
 Based on a Novel by Luke Short
 Directed by RICHARD THORPE
 Produced by NICHOLAS NAYFACK



JAN. 12

M-G-M Presents
 RUDYARD KIPLING'S
"KIM"
 STARRING
ERROL FLYNN
 with
DEAN STOCKWELL
PAUL ROBERT
LUKAS DOUGLAS
THOMAS GOMEZ • CECIL KELLAWAY
ARNOLD MOSS • LAURETTE LUEZ
 COLOR BY
TECHNICOLOR
 Screen Play by
 Leon Gordon, Helen Deutsch and Richard Schayne
 Directed by VICTOR SAVILLE
 Produced by LEON GORDON



FEB. 23

M-G-M Presents
LORETTA YOUNG
 IN
"CAUSE FOR ALARM!"
BARRY BRUCE
SULLIVAN COWLING
MARGALO GILLMORE
 Screen Play by
 Mel Dinelli and Tom Lewis
 Story by Larry Marcus
 Directed by TAY GARNETT
 Produced by TOM LEWIS



JAN. 26

M-G-M Presents
"THE MAGNIFICENT YANKEE"
 STARRING
LOUIS CALHERN
ANN HARDING
 Written by Emmet Lavery
 Based on his Play produced by
 Arthur Hopkins
 Directed by JOHN STURGES
 Produced by ARMAND DEUTSCH



MARCH 2

M-G-M Presents
LANA • EZIO
TURNER PINZA
 IN
"MR. IMPERIUM"
MARJORIE BARRY
MAIN SULLIVAN
SIR CEDRIC HARDWICKE
KEENAN WYNN
 COLOR BY
TECHNICOLOR
 Screen Play by Edwin H. Knopf and Don Hartman
 From the Play by Edwin H. Knopf
 Directed by DON HARTMAN
 Produced by EDWIN H. KNOPF



FEB. 9

M-G-M Presents
JANE WYMAN
VAN JOHNSON
HOWARD KEEL
BARRY SULLIVAN
 IN
"THREE GUYS NAMED MIKE"
 Screen Play by Sidney Sheldon
 Story by Ruth Brooks Flippin
 From Suggestions Made by Ethel "Peg" Wells
 Directed by CHARLES WALTERS
 Produced by ARMAND DEUTSCH



MARCH 16

M-G-M Presents
LASSIE
 IN
"THE PAINTED HILLS"
 COLOR BY
TECHNICOLOR
PAUL KELLY • BRUCE COWLING
GARY GRAY
 Screen Play by True Boardman
 Based on the Novel "Sheep of the Painted Hills"
 by Alexander Hull
 Directed by HAROLD F. KRESS
 Produced by CHESTER M. FRANKLIN



MARCH 23

M-G-M Presents
FRED STAIRE and **JANE POWELL**
IN
"ROYAL WEDDING"
CO-STARRING
PETER LAWFORD
SARAH CHURCHILL • **KEENAN WYNN**
with **ALBERT SHARPE**
COLOR BY **TECHNICOLOR**
Story and Screen Play by Alan Jay Lerner
Music by **BURTON LANE** - Lyrics by **ALAN JAY LERNER**
Directed by **STANLEY DONEN**
Produced by **ARTHUR FREED**



APRIL 13

M-G-M Presents
THE RED BADGE OF COURAGE
STARRING
AUDIE MURPHY
BILL MAULDIN
A JOHN HUSTON PRODUCTION
Based on the novel by Stephen Crane
Directed by **JOHN HUSTON**
Produced by **GOTTFRIED REINHARDT**



APRIL 20

M-G-M Presents
CLARK GABLE in
"ACROSS THE WIDE MISSOURI"
Co-starring
RICARDO MONTALBAN
JOHN HODIAK
JAMES WHITMORE
with **J. Carrol Nais** and **Jack Holt**
Adolphe Menjou AND INTRODUCING
MARIA ELENA MARQUES
COLOR BY **TECHNICOLOR**
Screen Play by Talbot Jennings
Story by Talbot Jennings and Frank Cavett
Directed by **WILLIAM A. WELLMAN**
Produced by **ROBERT SISK**



APRIL 27

M-G-M Presents
"INSIDE STRAIGHT"
STARRING
DAVID BRIAN
ARENE DAHL
BARRY SULLIVAN
MERCEDES McCAMBRIDGE
PAULA RAYMOND
LON CHANEY
Directed by **GERALD MAYER**
Produced by **RICHARD GOLDSTONE**



AND THEN SOME!

EXTRA!



No let-up at M-G-M. Did you read the news of expanded production, 69 feature films now in preparation or final production stages, a few of them listed below. New stars being developed as never before. Big promotion plans behind great product.

"IT'S A BIG COUNTRY"

Ethel Barrymore, Gary Cooper, Nancy Davis, Ann Harding, Jean Hersholt, Van Johnson, Gene Kelly, Janet Leigh, Fredric March, George Murphy, William Powell, S. Z. Sakall, Lewis Stone, James Whitmore, Keenan Wynn

"SOLDIERS THREE"

Walter Pidgeon, Stewart Granger

"KIND LADY"

Ethel Barrymore, Maurice Evans

"SHOWBOAT" (Technicolor)

Kathryn Grayson, Howard Keel, Joe E. Brown

"CALLING BULLDOG DRUMMOND"

Walter Pidgeon, Margaret Leighton, Robert Beatty, Peggy Evans

"AN AMERICAN IN PARIS"

(Technicolor)

Gene Kelly, Leslie Caron, Georges Guetary, Nina Foch, Oscar Levant

"FATHER'S LITTLE DIVIDEND"

Spencer Tracy, Elizabeth Taylor, Joan Bennett, Don Taylor, Billie Burke

"THE GREAT CARUSO" (Technicolor)

Mario Lanza, Ann Blythe, Dorothy Kirsten, Jarmila Novotna, Blanche Thebom, Teresa Celli

"WELCOME TO PARIS"

Jane Powell, Vic Damone, Fernando Lamas

Now showing:

"STARS IN MY CROWN" and "THE NEXT VOICE YOU HEAR . . ."

"GO FOR BROKE"

Van Johnson and Big Cast.

"TERESA"

Pier Angeli, John Ericson, Bill Mauldin

"EXCUSE MY DUST"

Red Skelton, Sally Forrest, Macdonald Carey

THE BIGGEST TO COME:

"QUO VADIS" (Technicolor)

Robert Taylor, Deborah Kerr, Leo Genn, Buddy Baer, Maria Berti, Patricia Laffan and Cast of Thousands.

P.S. — Don't forget our swell SHORT SUBJECTS:

M-G-M's Technicolor Cartoons including the Academy-Award Winning TOM & JERRY Series, PETE SMITH Specialties, FITZPATRICK's "People On Parade" (Technicolor), GOLD MEDAL Reprint Cartoons (Technicolor) and M-G-M's live-wire NEWS OF THE DAY (Twice Weekly).

Something to sing about on the next page!

"Sing a song for showmen
 From NOW till merry MAY
 Four and twenty pictures
 You'll be proud to play—
 The proof is in the product
 It makes a fellow sing:
 Isn't this a pretty dish
 To set before a King?"



**THE PROOF IS IN
 THE PRODUCT!**

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British Move To End Fight Over Reels

by PETER BURNUP

LONDON: Slow steps are being taken toward a reconciliation in the dispute between the Cinematograph Exhibitors Association and the News Reel Association.

Last week the Joint Conciliation Committee of CEA and the Kinematograph Renters Society met, with exhibitor representatives objecting primarily to the principle of arbitrarily fixing newsreel rentals and particularly to the greatly increased charges proposed for specialized news theatres.

No definitive position was taken at that meeting, but on the following day the News Reel Association met and decided "that their policy with regard to subscription rates, which has been in existence since December, 1946, shall remain."

That is regarded as a face-saving formula. The NRA maintains that it is entitled arbitrarily to fix whatever rentals it pleases, but concedes the right of any dissatisfied customer to take his case to the Joint Conciliation Committee. Appeals are likely to be plentiful. In other words, the exhibitors have virtually succeeded in their demand for a free market in the reels with rentals becoming a matter for individual negotiation. More CEA branches are counselling their members not to renew contracts unless they get more favorable terms.

Consternation in newsreel circles followed an announcement that the London Stock Exchange had suspended dealings in the shares of Capital and Provincial Theatres, the leading newsreel theatre circuit controlling 22 houses. This ensued on a statement that Samuel Seeman had resigned as a director and managing director. The other directors announced there would be an investigation and the board appointed a receiver for that purpose.

Film men here are gratified at the elevation of Hugh Gaitskell to the Chancellorship of the Exchequer. They feel that now in high office is a Minister who not only understands the economics but the nuances of their business.

For a long period in the war Hugh Gaitskell was an assistant secretary at the Board of Trade charged specifically with overseeing motion picture matters. Trade executives and trade editors were surprised and impressed with the manner in which academically-minded Mr. Gaitskell familiarized himself with the industry's problems and personalities. Whether the Gaitskell urbanity will lead to a Treasury change of heart in regard to that burdensome entertainment tax remains to be seen.

First fruits of the talks between representatives of British and Italian producers is a draft agreement providing for the admission into Italy free of what is known

as the "forced loan duty" of three British pictures for every Italian film dubbed and released in this country. The agreement is subject to confirmation by the British Film Producers Association and the Italian authorities.

New York Critics Attend Command Performance

Seven motion picture critics of New York metropolitan newspapers were to leave this week by plane for London to attend the command performance of Twentieth Century-Fox's "The Mudlark," starring Irene Dunne, October 30 at the Empire theatre.

Guests of 20th-Fox, the newspapermen will include Howard Barnes of the *Herald Tribune*; Alton Cook, *World-Telegram and Sun*; Justin Gilbert, *Daily Mirror*; Leo Mishkin, *Morning Telegraph*; Seymour Peck, *Daily Compass*; Rose Pelswick, *Journal-American*, and Archer Winsten, *Post*.

While in London, the critics will participate in a series of social and cultural activities. They will be the guests of the British Film Critics Circle at a reception and will take part in a panel discussion over the British Broadcasting Corp., with their British colleagues.

British Business Better, Philip Hyams Reports

"More money . . . and a superior run of pictures" are responsible for improved industry conditions in Britain, Philip Hyams, chairman of Eros Films, Ltd., in London stated on his arrival in the U. S. last week. Mr. Hyams said the purpose of his trip was to acquire films from Universal-International and other companies for British distribution. He distributes some 40 a year there and also produces or finances six to eight other pictures annually. He brought with him a print of his "The Gorbals Story" which he said he would show to the press shortly.

Plan Picture In Israel

by ALBERT D. MATALON
in Tel Aviv

"A Candle for Truth," an American picture, is to be made in Israel during 1951. Otto Preminger will be the director. He will work in cooperation with Baruch Dinnar, an Israeli producer. The story deals with a group of people during the Israeli war for independence. Negotiations are under way to get John Garfield for a lead part. Mr. Dinnar, who was the technical advisor for "Sword in the Desert," will act as assistant to Mr. Preminger.

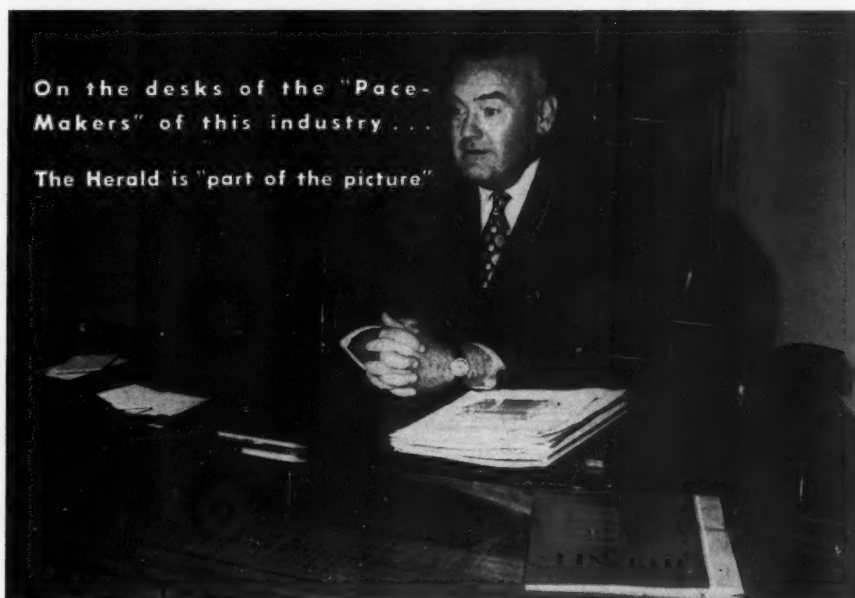
For the first time, an Israeli actor has been asked to take a part in a foreign production. He is Y. Yadin. He will appear as a Russian in the picture "Four in a Jeep" which is to be produced by the Franco-Swiss Film Company. The story deals with four members of the military police, each of a different nationality, and tries to explain the division of Germany and Austria among the occupation powers. The film is scheduled to be made on location.

To Release ECA Films

A. F. Films, Inc., will release a series of films produced by the Economic Cooperation Administration showing the Marshall Plan in action. The pictures, to be released in this country, will be on 16mm and television.

Four Theatres Acquired

The Alger circuit has purchased four Illinois downstate Great States circuit theatres. They are: the Majestic and La Salle in La Salle, and the Star and Peru theatres in Peru.



Harry C. Arthur, Jr., president of Fanchon and Marco, Inc., St. Louis and Los Angeles

TOA MEETS IN HOUSTON, FACING ELECTION FIGHT

Lockwood Calls for Draft Pinanski Movement; Arbitration on Agenda

The new president of Theatre Owners of America "must be definitely and positively an independent exhibitor, free of any connection directly or indirectly with any of the affiliated circuits," Arthur H. Lockwood, chairman of the board of TOA, said in Boston this week.

Mr. Lockwood also called for extension of the terms of the president and the chairman of the board to a minimum of two years.

He was speaking on the eve of the TOA Mid-Century Convention which gets under way at the Shamrock Hotel in Houston, Texas, October 30 and extends to November 2.

Expect Registration To Pass 600 Mark

Gael Sullivan, executive director of TOA, has announced that advance registration for the convention is heavy and already has passed the 600 mark. "What impresses me most," he said, "is the fact that so many small individual operators, with only one or two theatres in towns of 5,000 or less, are coming hundreds of miles to Houston in order to get the benefit of sound, constructive thinking on the major problems confronting the industry."

Robert J. O'Donnell, general chairman of the convention, has announced that 65 booths have been sold for the TOA exposition which will be staged in the Hall of Exhibits Building adjacent to the Shamrock. Many of the nation's leading theatrical equipment and supply manufacturers, soft drink and candy concerns have taken from one to four booths apiece.

Nearly all of the motion picture companies have taken space in special exhibition areas which have been set aside for them in the center of the exposition hall. A number of top stars also are expected to attend.

Sullivan Sees President From South or West

Prior to leaving New York, Mr. Sullivan predicted that the next TOA president would be picked from the ranks of southern or far western exhibitors. A number of possible candidates, such as Robert J. O'Donnell of Dallas, Charles Skouras and Mitchell Wolfson of Miami already have indicated that business pressures would not permit them to accept the position. It is also known that the TOA board which will choose the next president is anxious to have someone who can devote his full time to the job.

Considerable support is said to be accumulating for Robert W. Selig, executive of Intermountain Theatres in Denver, and it



SIGNIFYING the welcome awaiting delegates to the annual Theatre Owners of America convention at the Shamrock Hotel, Houston, October 30 through November 2. The welcome above are Robert J. O'Donnell, general chairman of the convention, and Gael Sullivan, executive director of the TOA.

is believed that he might be the man in the event that it should be possible for Fox Intermountain to grant him a leave of absence. Samuel Pinanski, president of American Theatres in Boston, is the current TOA president.

In his comments on the forthcoming convention, Mr. Lockwood, who is a one-time TOA president, made four points.

1. He said the candidate for the presidency must "positively" be an independent.

2. The term of the president and Chairman of the Board should be extended to a minimum of two years, he said. "I found during my own term as president that it took me several months to get familiar with the details of the organization, and the policies of my predecessor. Naturally it takes time to formulate new plans, have them thoroughly discussed and approved by the executive committee or board of directors, then put them into effect. By the time the administration is functioning efficiently, the term of the President is over. It is unfair to the salaried executives to have a new man come in every year.

"At the present time I know that our president, Sam Pinanski, is about ready to launch on behalf of exhibition, major plans upon which he has been working quietly and continuously during the past year, and which only now are ready to bear fruit. I believe . . . that for the best interests of the organization, it would be wise to draft Mr. Pinanski for an additional year.

"3. If Mr. Pinanski is re-elected, I favor the election of one of our southern or southwestern members as chairman of the board. I feel that the top control should be sectional. Under no circumstances will I be a candidate for re-election.

"4. In the event Mr. Pinanski does not choose to be a candidate, then I favor the election of a southern or southwestern exhibitor as president for a two year term, with Mr. Pinanski as chairman of the board."

Mr. Sullivan said in New York recently that his report to the convention would concern itself with the future of the organization rather than the past and that he would press for more intense exhibitor interest and action to support new devices of exhibition.

He said the convention would appoint a committee to confer with producers and distributors in planning a program to hasten the elimination of nitrate film.

Arbitration is expected to be a big issue before the convention. Walter Reade, Jr., chairman of the exhibitor-distributor relations committee, said this week that the matter would be put up to the convention "to see what they want to do about it." No cut-and-dried plan will be presented.

Monday, Mr. Pinanski will make the opening address, Mr. Sullivan will give his annual report and the reports of the principal standing committees will be heard.

On Monday night the delegates will get a preview of Universal-International's "Harvey"; Tuesday is "Product Day" and company representatives will discuss their lineup. Committee discussions will follow Wednesday. On the afternoon of that day the speakers will include Ned E. Depinet on COMPO, Jesse Lasky on behalf of the Screen Producers Guild, William Hobbs for Coca Cola, Eric Johnston, president of the Motion Picture Association of America, and Vernon Myers of the *Look Magazine* research department. A fish fry and aquacade follows that night.

MRS. O'MALLEY and MR. MALONE

WILL TICKLE THE NATION'S FUNNY BONE!



MARJORIE MAIN
THE BELOVED STAR
OF "MA KETTLE"
COMEDIES!

JAMES WHITMORE
THE TOBACCO-CHEWING
SERGEANT OF
"BATTLEGROUND" IS
A RIOT!

M-G-M's NEW SCREAM TEAM!

ANN DVORAK

PHYLLIS KIRK · CLINTON SUNDBERG · DOUGLAS FOWLEY

SCREENPLAY BY WILLIAM BOWERS - BASED ON A STORY BY CRAIG RICE and STUART PALMER - DIRECTED BY NORMAN TAUROG - PRODUCED BY WILLIAM H. WRIGHT

**The
Next
Big
Box-office
Comedy
Hit!**

**TRADE SHOWS
NOV. 2ND**

CITY	PLACE	ADDRESS	TIME	
ALBANY	20th-Fox Screen Room	1052 Broadway	11/2	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	11/2	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	11/2	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	11/2	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	11/2	1:30 P.M.
CHICAGO	H. C. Igell's Screen Room	1301 S. Wabash Ave.	11/2	1:30 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	11/2	8 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Ave.	11/2	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	11/2	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	11/2	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	11/2	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2311 Cass Avenue	11/2	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	11/2	1 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	11/2	1:30 P.M.
LOS ANGELES	United Artists' Scr. Room	1851 S. Westmoreland	11/2	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	11/2	2 P.M.
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	11/2	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	11/2	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	11/2	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	11/2	1:30 P.M.
NEW YORK - N.J.	M-G-M Screen Room	630 Ninth Avenue	11/2	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	11/2	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	11/2	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	11/2	11 A.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	11/2	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	11/2	2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	11/2	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	11/2	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	11/2	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Ave.	11/2	1 P.M.
WASHINGTON	RKO Screen Room	932 New Jersey Ave., NW	11/2	2 P.M.

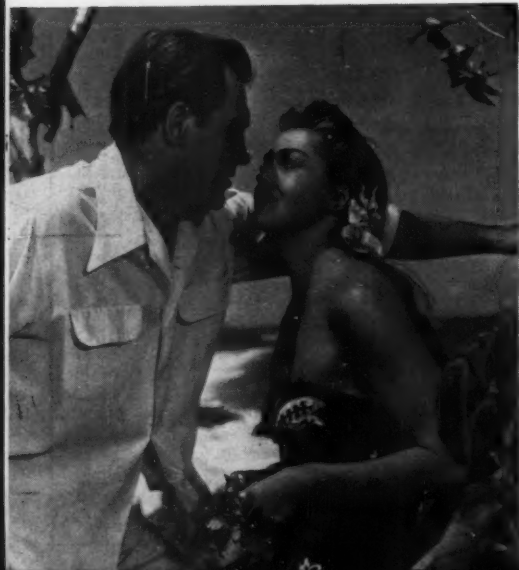


Debbie Reynolds and Carleton Carpenter in "Two Weeks with Love."



Esio Pinza in "Mr. Imperium." With him is Lana Turner.

Howard Keel, below, co-starred with Esther Williams in "Pagan Love Song."



MGM PRODUCT STRESSES STAR POWER

THE STAR'S the thing at MGM.

Old familiar names of proved box office appeal are teamed with fresh new faces in practically every one of Metro's forthcoming productions.

The newcomers are as important to the exhibitor as they are to the product. They represent insurance for the future. They are dancers and singers and comedians and just plain actors. Now being groomed by a studio which proudly presents its 24 top attractions for the coming months, these young people may well be tomorrow's great stars.

Many of the screen fledglings were signed by Metro after a career on the stage, during which time they were carefully watched and nurtured by the studio. Others have managed to break in at the bottom with some small picture which established their talents. And a small minority simply got a lucky break.



Jean Hagen in "Life of Her Own." At right is Lana Turner.

Stewart Granger, below, in "King Solomon's Mines."



They all join Metro's roster of stars which ranks among the most impressive in Hollywood. Their talents and appeal enhance the play.

Quite a few of these contenders to fame can be seen in Metro pictures already in release.

Tom Ewell, Barry Sullivan and Jean Hagen appear with Lana Turner and Ray Milland in "A Life of Her Own." Ewell came from the stage and got his first big break in "Adam's Rib," the same picture that catapulted Jean Hagen to overnight stardom. Miss Hagen since then has appeared in "Asphalt Jungle."

Barry Sullivan is playing in "Inside Straight" and already has been scheduled for a starring role in "No Questions Asked." He can also be seen in "Cause for Alarm" with Loretta Young and in "Three Guys Named Mike."

Paula Raymond appears with Robert Taylor in "Devil's Doorway." She appeared with Cary Grant in "Crisis" and now has the leading feminine role in "Inside Straight."

The current "Toast of New Orleans" introduces a young man with a golden voice—Mario Lanza. Already hailed as a great singing discovery, he will next be seen in "The Great Caruso." Ezio Pinza of "South Pacific" fame stars in "Mr. Imperium" with Lana Turner.

Leo Genn, the British actor, is under contract to Metro and appears prominently in "The Miniver Story." Marshall Thompson, the young man the critics acclaimed in "Battleground," has a vital part in the forthcoming "Dial 1119."

"Two Weeks With Love" finds Louis Calhern, stage actor of renown, co-starring

Robert Sherwood and Howard Keel with Jane Wyman, below, in "Three Guys Named Mike."



Marsh

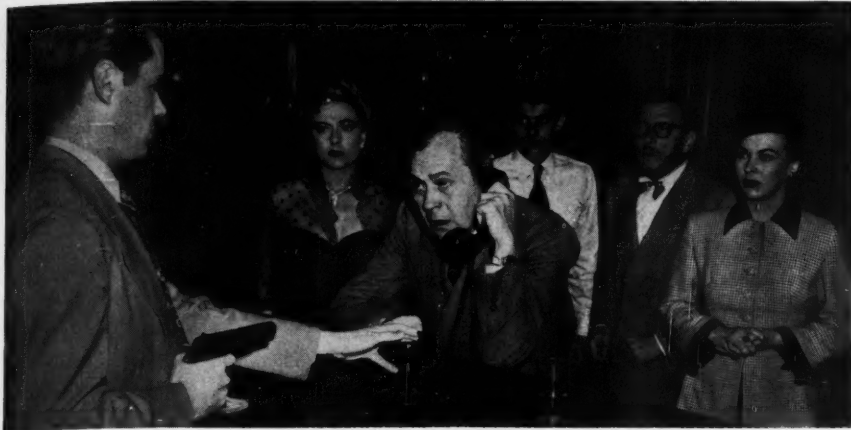
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Marshall Thompson holds a gun in "Dial 1119."

with Ann Harding, with Jane Powell and Ricardo Montalban getting top billing in a top musical. Mr. Calhern and Miss Harding again will be seen in "The Magnificent Yankee," the story of Chief Justice Oliver Wendell Holmes.

The popularity of beautiful Arlene Dahl has been growing by leaps and bounds, reaching its zenith in "Three Little Words." She has an important part in the next Red Skelton comedy, "Watch the Birdie."

In "Mrs. O'Malley and Mr. Malone," James Whitmore can be seen again for the first time since his performance in "The Next Voice You Hear . . ." He is teamed with Marjorie Main.

Howard Keel, after a tremendous success on the musical stage, launched his screen career opposite Betty Hutton in "Annie Get Your Gun." Now he has been co-starred with Esther Williams in "Pagan Love Song" and eventually will be seen opposite Kathryn Grayson in Edna Ferber's colorful and tuneful "Showboat." To play the boy's part in "Kim," Metro cast young Dean Stockwell opposite Errol Flynn in the Kipling classic.

Sally Forrest and Keefe Brasselle both found MGM parts coming their way after appearing in an independent picture produced by Ida Lupino. Miss Forrest now is playing the leading role opposite Red Skelton in "Excuse My Dust" and Brasselle,

Mario Lanza shows off for Kathryn Grayson, right, in "Toast of New Orleans."

Sally Forest stars with Burt Lancaster, below, in "Vengeance Valley."



Paula Raymond with Van Johnson and Lewis Stone in "Grounds for Marriage."

Wide Missouri"; Nancy Davis, Vic Damone and Arthur Loew, Jr., who is in "To Please a Lady," "Dial 1119" and "Mrs. O'Malley and Mr. Malone."

Metro is making a strong showing for the next six months, with releases showing a high ratio of Technicolor productions. This week it was announced that the company had nine productions completed and ready for initial sneak previews. Five of the nine are in Technicolor.

Between January and April there will be three pictures each month from Metro, paralleling the release rate of 1950, which represented a vast increase over 1949. Exactly half of the 12 pictures to be released during the first quarter will be in Technicolor.

Following is the Metro lineup for the next six months: Dial 1119 (November 3), Two Weeks With Love (Nov. 10), King Solomon's Mines (Nov. 24), Watch the Birdie (December 8), Mrs. O'Malley and Mr. Malone (Dec. 15), Pagan Love Song (Dec. 29), Grounds for Marriage (January 5), Kim (Jan. 12), The Magnificent Yankee (Jan. 26), Three Guys Named Mike (February 9), Vengeance Valley (Feb. 16), Cause for Alarm (Feb. 23), Mr. Imperium (March 2), The Painted Hills (March 16), Royal Wedding (March 23), The Red Badge of Courage (April 13), Across the Wide Missouri (April 20), Inside Straight (April 27).

Three of these productions—Kim, King Solomon's Mines and Pagan Love Song—were shot on location in efforts to capture a realistic flavor.



SCULLY GIVES WAY TO DAFF

Universal Sales Head Will Be Sales Consultant as He Leaves Active Post

William A. Scully, vice-president and general sales manager of Universal, will retire with a new contract as "consultant on domestic sales," the company announced Tuesday. He will be succeeded by Alfred E. Daff with the title of "director of world sales." Mr. Daff only recently stepped into the shoes of Joseph Seidelman as head of the company's foreign sales department.

Mr. Scully's contract, of 13 years duration, ends on December 31, and the new contract will become effective then.

The new post, the announcement said, was "created especially so that the company may be assured of obtaining the benefits of Mr. Scully's vastly successful experience as a distributor of motion pictures."

Sales on "Global Scale"

Mr. Daff, it added, "will carry forward plans of the company to coordinate its foreign and domestic sales departments, a trend which the company has been developing for the past year so that the distribution of its motion pictures may be formulated on a global scale."

Nate Blumberg, company president, commenting on Mr. Scully's tenure with the company, said, in part:

"He has rightfully acquired a reputation, not only as a top distributor but as one of the keenest intelligences in our industry. He succeeded in doubling the number of Universal accounts during the past 13 years, a most important factor in the consistent increase in the company's domestic business."

Of Mr. Daff, the company president had this to say:

"He is trained in the 'cabinet' method of operation which typifies the present sales structure in both domestic and foreign departments. Our company has long recognized the global aspects of film distribution and the importance of appraising all sales policies on a world rather than a territorial basis."

With Company 30 Years

Mr. Daff comes to his new post with some 30 years of experience in selling Universal product. Born in Melbourne, Australia, August 18, 1902, he there became an office boy for Progressive Films, and then night assistant projectionist for the Moonee Ponds theatre. Later followed experience in shipping, advertising, accessories, booking, repair and maintenance. Joining Universal in March, 1920, he was booker and salesman two years, then manager of the Victoria and Tasmania districts.

He then began his career away from home, with appointment as managing director of Japanese subsidiaries in 1935. He became Far Eastern supervisor in 1938; the Middle East division was added to his duties in 1940; he came to New York in 1942, and the following year was appointed foreign supervisor; and one year later, vice-president of Universal-International. Following the departure early this year of Mr. Seidelman, he became that company's executive vice-president.

A native of Portland, Me., Mr. Scully is 56 years old. The year 1916 saw his entry into the industry as salesman for Famous Players-Lasky in Boston and New Haven. He joined Metro in 1918, and then, with the

company expanding, was manager in New Haven, St. Louis, and New Jersey, and then from 1930 to 1937 district manager and eastern division manager. He joined Universal in 1938 in the position he now hands over.

United Para. Quarter Net \$2,528,000

Leonard H. Goldenson, president of United Paramount Theatres, Inc., has announced consolidated earnings by the company for the third quarter of \$2,528,000 and \$7,963,000 for the first nine months. The report also announced a \$569,000 share of undistributed earnings of partially owned non-consolidated companies for the third quarter and \$1,734,000 for the first nine months.

The \$2,114,000 of consolidated earnings, excluding capital gains, for the quarter and \$6,498,000 for the nine months represent 65 cents and \$1.99 per share, respectively, on the 3,261,388 shares outstanding on September 30.

Including capital gains, earnings per share for the third quarter amount to 78 cents and for the nine months, \$2.44. This sum and the share of undistributed earnings of non-consolidated subsidiaries amounts to 95 cents for the former and \$2.97 for the latter.

The report also stated that United Paramount sold a number of individual theatres and properties during the quarter, receiving approximately \$896,000 in cash and notes in these transactions.

Mr. Goldenson saw theatre television as a firm support to theatre operations, serving to bring new audiences to houses when events are televised on an exclusive basis.

The company president cited regular payments and prepayments of debt. A new debt of \$1,000,000 was created during the quarter and \$1,453,000 was paid on the existing debt. On September 30, consolidated debt amounted to \$24,291,000 of which \$19,522,000 was owed by the parent company and \$4,769,000 was owed by the subsidiary companies.

In the letter to stockholders, Mr. Goldenson said the quality of the product for release "encourages me about our prospects for the current quarter."

Universal Votes Dividend

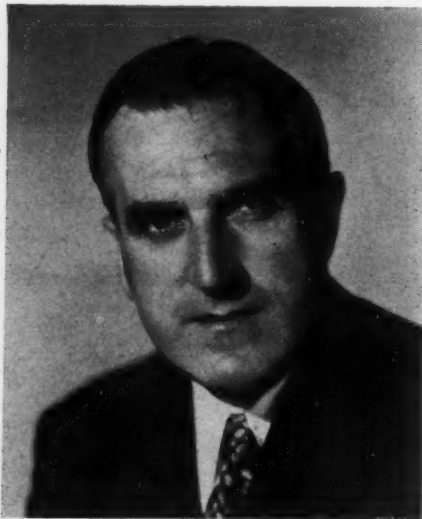
The board of directors of Universal Pictures Company, Inc., has declared a quarterly dividend of \$1.0625 per share on the 4¼ per cent cumulative preferred stock, payable December 1 to stockholders of record November 15.

To Open Drive-Ins

The E. M. Loew Theatres Circuit will open two drive-ins in the spring of next year. One will be a \$125,000, 850-car project in Farmington, Conn., and the other will be a 1,200-car capacity theatre in West Boylston, Mass.



WILLIAM A. SCULLY, to become "consultant on domestic sales."



ALFRED E. DAFF, to become "director of world sales."

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SAILING AHEAD

in the "thrill a second" tradition
of South Seas Adventure!

SOARING AHEAD

in the "way out front" tradition
of Columbia SUPER-SERIALS!

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**ANOTHER
ACTION HERO**

-with the secret of
tremendous appeal!

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**ANOTHER
ACTION STORY**

-with the secret of
spectacular excitement!

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**ANOTHER
SUPER-SERIAL**

-with the secret of
maximum exploitation
potential!



**PIRATES
OF THE
HIGH SEAS**
PHANTOM RAIDERS OF THE DEEP
with **BUSTER CRABBE**



Hall - Tommy Farrell

A COLUMBIA SERIAL

for the Screen by Joseph F. Poland, David Mathews, George H. Plympton and Charles R. Condon - Produced by SAM KATZMAN - Directed by SPENCER BENNET and THOMAS CAR

COLUMBIA'S FIRST SIZZLING SERIAL SCOOP OF 1950-51

Terry Ramsaye Says

• • • • •

THE TERMINATION of that scheduled performance policy for "All About Eve" at the Roxy in New York and a return to the continuous performance was of course in the nature of the inevitable. It had about as much ultimate promise as a continuous policy would have at the Metropolitan Opera. Meanwhile the adventure did supply an emphatically new and challenging advance publicity approach, the while conferring dignity on the product.

The great Roxy and all the topmost screen houses of midtown are inescapably inheritors of the "movie" tradition, including the so very continuous nickelodeon. They are to their publics very much in the nature of ultra-super-nickelodeons. The exception is the also continuous Music Hall, which is a super-hippodrome, with the most hips in one row the stage has ever seen.

The continuous movie show was founded in the days of walking-distance patronage and the building of the movie habit. The more ambitious motion pictures of today are designed to command attention as special events. They seek sales, not like the weekly magazine, but rather as books are selected for purchase, or rental. This does not in all respects fit with the inherited semi-automatic drop-in-anytime custom. Only stratification and classification of theatres can solve the problem presented. That process has long been underway, slowly, and it proceeds, slowly—and for minority audiences. Basic policies have to grow. No showman can make over his audience.

• • •

A PEEK AT ECONOMICS in the bright new world of Great Britain, socialized and engaged in nationalizing heavy industry: A Reuters dispatch records that Government figures show only eighty-six persons with incomes of more than £6,000, which is \$16,800, left after taxes. "The majority of Britain's 20,000,000 workers are left with the equivalent of \$14 to \$28 a week." There is a public the exhibitor has to lure to the box office.

• • •

PUBLIC RELATIONS CASE—Down in Miami there has been a bit of a "clem" about the exhibition of 16mm movies around the hotels. First the projectionists sounded off on the subject, and later some theatre managers. Unhappily the aggressive approaches have been made on the basis of charges of fire peril. Both seem to have come to naught, as a result of defensive action by members of the Ama-

teur Cinema League, workers in the 16mm medium. Without, at this distance, seeking to discuss a local box office problem, if any, it may be observed that promotion of alarum over fire peril in the use of non-flammable film in a hotel lobby is implausible, and in terms of policy perhaps indiscreet. The old standard nitrate stock is indeed inflammable. It has never been as dangerous as reputed, and the record of the industry in the handling of it has these several decades been extraordinarily good. Now with the newly evolved non-inflammable stock moving in to ultimately entirely supplant the nitrate material, the industry can hope to outgrow the ancient curse. There will be far reaching effects to the benefit of all branches, and most conspicuously exhibition, all the way from building codes to projection. It is no time to sell fictional fire peril.

• • •

WE HAVE a United Nations fully accredited agent-ambassador in Hollywood, one Mr. Mogens Skot-Hansen, a Dane. He has in interview asserted that "we in the U.N. do not want . . . propaganda pictures about us, but we feel that the basic message of our organization . . . can be injected into any story. . . ."

Maybe it can—whether it is relevant or not.

This brings one the notion that it would be nice if it might be required that all screenland agents of special interest, including all foreign powers, be required to register. There are enough to make an imposing list, and availability and publication would help to tell this continuously cockeyed world that Hollywood is a capital second only to Washington.

• • •

NATURE NOTE—As the long low slanting autumn sunlight points through the falling leaves of the woodlands the valley of the Silvermine is fragrant underfoot. The drifts of browning foliage give up a fragrance like some rare tea. The air is pervaded by friendly mood touched with the color of the declining year. It is as though the flamboyant summer had passed on lagging parade, aged into days of the patient tolerance that Time now and then confers. The countryside has come to a sort of Sunday hush. The stillness of the woods is audible. The breaking of a twig, or the falling of an acorn becomes an event. There comes a sense of the flowing hours, pouring past like the gleaming ripples of the stone bound brook, in a mellowed perspective which admits no haste.

Board of COMPO to Meet Nov. 16

The executive board of the Council of Motion Picture Organizations which will meet in New York November 16-17 will face a crowded agenda, Ned E. Depinet, president, said this week. One of the questions that will have top priority in the discussions will be the COMPO-sponsored national "Star Makers Contest" proposed by Leonard Goldenson, United Paramount Theatres president, some months ago.

The board will also have up for consideration a proposal to revise the financing plan, whereby smaller houses would pay a flat fee instead of the assessment of one-tenth of one per cent of grosses now applied to all exhibitors and matched by distributors.

Also to be discussed is the proposed survey to determine public attitudes to motion pictures. A new angle to the plan is the proposal by the University of Michigan for it to conduct the survey providing it retains the publication rights. The project would cost about \$60,000 of which COMPO would pay \$20,000. Some COMPO quarters object to an outside group conducting this survey.

The need for revising the financing plan has been emphasized by Arthur L. Mayer, executive vice-president, who is said to feel that on the percentage basis, the contributions from some small situations adds up to a few pennies monthly. He is said to favor the elimination of any "penny ante" aspects of the financing.

Meanwhile, in two widely-separated cities—Buffalo and Minneapolis—the first of a series of moves were being made to set up COMPO field organizations. In Buffalo, George H. McKenna was named temporary chairman of a steering committee which will meet soon to organize the area's COMPO group; and in Minneapolis, Harry B. French, Ben Berger, and W. H. Workman were appointed as a committee to organize the COMPO setup there. Mr. Mayer and Robert W. Coyne, special counsel, addressed the Buffalo gathering.

Allied Decree Committee To Meet November 16

WASHINGTON: Allied States Association's committee to work for changes in the New York Court decree provisions on competitive bidding will meet in New York November 16 and 17 to discuss proposals, according to Abram F. Myers, general counsel of Allied.

There will be no meetings with distributors at that time, Mr. Myers said. The committee will draw up and agree on proposals to submit to the distributors and the Department of Justice. Mr. Myers said proposals might go further than merely making recommendations to end competitive bidding where one independent is bidding against another.

UMI

The West's Most Desperate Outlaws
...Thundering, Plundering under the
Black Flag of Quantrill's Guerrillas!

The historic Lawrence, Kansas raid...
afame again in all its fury!



COLOR BY
TECHNICOLOR

UNIVERSAL-INTERNATIONAL presents

KANSAS RAIDERS

Starring

Audie MURPHY • Brian DONLEVY • Marguerite CHAPMAN • Scott BRADY

with TONY CURTIS • RICHARD ARLEN • RICHARD LONG • JAMES BEST

Story and Screenplay by ROBERT L. RICHARDS • Directed by RAY ENRIGHT • Produced by TED RICHMOND

Col. QUANTRILL

Jesse and Frank
JAMES

Kit DALTON

Cole and Jim
YOUNGER



1950-51 ALMANAC EDITION HAS NEW SERVICE FEATURES

The 1950-51, 22nd edition of the International Motion Picture Almanac, issued annually by Quigley Publications in New York and considered one of the industry's most important information digests, was in circulation this week.

In a foreword to the new edition, Martin Quigley says the Almanac is being issued "at a time of critical change and readjustment in the structure and functions of the world industry of motion pictures—a time when correct data and information are vitally needed so that true courses may be plotted for the journeys ahead. This volume . . . continues the Almanac's twenty-two years of dedication to the service of the motion picture industry and its people."

The Almanac's some 850 pages are, as usual, hard bound in the traditional colors of orange and black. Included among its many features are the biographies and vital statistics of some 11,000 industry personnel—performers, directors, producers, and other key members of the business. This year, for the first time, the volume is thumb-indexed so that the main sections may be found at a glance.

The opening pages of the volume contain an article on "The State of the Art and the Industry, at mid-year and mid-century in 1950"; general industry statistics of production, exhibition, and distribution throughout the world; and a list of the "outstanding one hundred motion pictures down through the years."

Almost the first 300 pages are taken up with the biographies, after which comes a full listing of: various corporations, their addresses and executives; theatre circuits, giving a complete breakdown of all the theatres in each circuit, and executives; drive-in theatres; pictures with details of releases between 1944 and 1950, 1949-50 features by companies, foreign film imports, the history of the "Oscar" Academy Award, and poll and award winners; film organizations; codes and censorship; the Government's anti-trust case history; the world market; the British industry; the press; non-theatrical motion pictures; and a section on television and radio.

The drive-in list, complete as of the present season, and a list of television film producers and distributors, are brand new sections this year.

Butterfield Stock to Michigan U.

A deal whereby the University of Michigan acquired all of the interest of United Paramount Theatres, Inc., in Butterfield Theatres, Inc., and Butterfield Michigan Theatres, has been announced by Alexander G. Ruthven, president of the university.

The deal involves the transfer of stock valued at \$4,000,000 and including 37,500 shares in the former group, or a 25 per cent interest, and 6,940 shares in the latter, a third of the total. No funds were used, payment would be made over a period of years from the earnings of the stock. Mr. Ruthven said it was hoped that the university would eventually realize a good earning from its holdings.

United Paramount, the new theatre circuit created as a result of divorcement called for in the anti-trust decree, dropped its Butterfield stock as part of a general divestiture program which was aimed at opening closed situations. The deal was concluded after negotiations between S. B. Siegel, comptroller of United Paramount, Earl J. Hudson, president of United Detroit Theatres, the university regents J. Joseph Herbert and Roscoe O. Bonstedt, who will also sit on Butterfield board of directors.

M. F. Gowthorpe, president of W. S. Butterfield Theatres, Inc., said he was pleased with the deal and added that it involved only United Paramount's minority stock interests. Management and control of the theatres would still be in the hands of the Butterfield estate.

September Tax Total Off

WASHINGTON: General admission tax collections in September were off more sharply from the 1949 level than in any month since February, the Bureau of Internal Revenue has reported.

The collections, reflecting August box-office business amounted to \$31,346,385, compared with \$35,287,969 in September, 1949. In February there was \$5,500,000 drop below the 1949 collections.

Collections in the first nine months of 1950, reflecting business from December, 1949, through August, totaled \$260,694,648, about \$12,179,122 or 4½ per cent below the \$272,873,770 taken in the comparable 1949 period.

Exhibitors claim the general admission tax figures don't tell the whole story—they say that increases in baseball or other general admission entertainments cloak even sharper drops in film business. The general admission tax collections include taxes on tickets to sports, concerts, legitimate theatres and other general admission events, but do not include taxes from roof garden and cabaret bills and taxes on various overcharges and seat leases. Total admission tax collections, including all these items, amounted to \$35,105,509 in September, compared with \$39,084,024 in September, 1949.

British Film Academy Honors "The Search"

Sir Gladwyn Jebb, head of the British delegation to the United Nations, presented Fred Zinnemann, MGM director, an honorary scroll from the British Film Academy for his work in "The Search." The film group voted the picture the best film embodying one or more principles of the U.N. charter, released by Great Britain during 1949.

Benjamin Cohen, Assistant Secretary General to the U.N., said at the presentation luncheon, given by the New York Rotary Club, "the motion picture is the most effective medium in getting the United Nations principles to the world. We need to recognize the efforts of the individual producer toward the United Nations and its medium."

The British statesman said, "films can be of great benefit to the United Nations when they embody the spirit of one of the first principles of the U.N., which is to extend charities."

Variety-AGVA Show

Benefitting underprivileged children and paraplegics, the New York Variety Club, Tent 35, and the American Guild of Variety Artists will produce Agvariety of 1950 December 11 at Madison Square Garden, New York. Michael Todd will be in charge of the proceedings.

Claim Saturation Record For "Two Flags West"

Twentieth Century-Fox has claimed an all-time area saturation record for "Two Flags West," with the film getting more than 4,000 playing days in over 400 theatres throughout the south in the first two weeks of release. Among the circuits in the campaign are Lucas and Jenkins Circuit, Wilby-Kinney Circuit, Florida Theatres, Martin Theatres, Crescent Amusement, Wometco, Inter-State and houses of the East Texas Company.

ASCAP Honors UNESCO

The American Society of Composers, Authors and Publishers Wednesday evening at dinner in Washington honored the Committee of International Copyright Experts of the United Nations Educational, Scientific, and Cultural Organization.

ABC Gets More Films

Eighteen features and 14 westerns produced by Harry Thomas in 1946 and 1947 have been sold by the producer to the American Broadcasting System, for television.

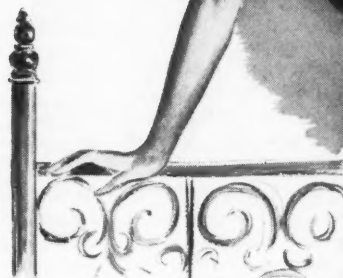
GOOD TIME GIRL

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pitched drama . . . " Herald Tribune
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News • " . . . violent action . . . " World-
Telegram • " . . . a lot of physical
action . . . " Daily Mirror • " . . . gen-
uinely solid portrayals . . . " New
York Times • " . . . well made . . . "
★★★ Daily News • "Good-time girls
become tough-time
girls in free-for-all . . ."
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**Your nearest EAGLE LION CLASSICS
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'GOOD TIME GIRL'

starring **JEAN KENT** and the incom-parable actress **FLORA ROBSON** star of the smash Broad-
way hit *Black Chiffon*
Associate Producer **SAMUEL GOLDWYN, JR.** • A Sydney Box Production

PARA. IS USING WORK SHEETS

Implements Promise Made at Allied Convention on Sales Procedure

As a result of complaints voiced at the recent Allied States Association national convention in Pittsburgh, Paramount this week instructed all its exchanges to put into immediate use work sheets, which will serve as evidence of terms offered exhibitors by company salesmen. This was made known by A. W. Schwalberg, president of Paramount Film Distributing Corp.

The question arose mainly during the buying and booking clinics, of which H. A. Cole of Dallas was moderator. Mr. Cole told the convention that many exhibitors, especially in smaller situations, complained that salesmen were "forcing" pictures and scaling the prices of certain films upwards when the exhibitor indicated he would not buy certain pictures in the groups at the original price quoted.

Promise Fulfilled

Mr. Schwalberg told the delegates that he would instruct the exchanges to leave work sheets with the exhibitor. With the action this week, the promise was fulfilled.

In a letter to branch managers, Mr. Schwalberg said that he listened to the complaints in Pittsburgh, and "while there was no specific company mentioned and there were no direct charges against Paramount, the complaints seemed to center on two points:

"1. Salesmen were 'forcing' the sale of features. They were insisting that the exhibitor had to purchase picture 'A' if he wanted picture 'B'.

"2. Original quotations for a group of pictures were adjusted upward when an exhibitor definitely indicated that he did not desire to purchase certain of the group. As an example, if an exhibitor was offered five pictures at \$40 each and he later decided he wished to purchase only four of the five, the price for each picture was re-scaled at \$50.

"I have every confidence that there was no specific instance of this nature insofar as Paramount is concerned. At the meeting in Pittsburgh, I expressed my wholehearted willingness to supply our men with a proper work sheet, copy of which is to be left with each and every exhibitor who requests it.

From Smaller Spots

"We have very, very substantial amounts of money tied up in each and every one of our pictures and I expect our men to continue to put forth every effort to sell them. I expect, however, that such efforts will be on a positive, constructive and persuasive basis. They must never be on the basis of 'You cannot get A unless you take B'."

Mr. Schwalberg added that the complaints

seemed to come mostly from the smaller situations "which points up the importance and advisability of concentrating on our Security Service program." This is a new form of Paramount contract designed to help the small independent exhibitor by allowing him to buy groups of films with cancellation privileges.

No other major company has as yet taken any specific action on the work sheet issue, although A. W. Smith, Jr., Twentieth Century-Fox distribution vice-president, and Robert Mochrie, RKO sales manager, said at the convention they would consider the matter. William F. Rodgers, MGM vice-president and general sales manager, turned down the idea with the explanation that they would be a hindrance in expediting sales with a minimum of delay and expense.

The Paramount work sheet contains the following notation: "This is a work sheet, not a contract. Each picture specified herein is offered for licensing to the exhibitor separately without relation to, or conditioned upon, the licensing of any other motion picture, or upon its exhibition in any other theatre."

Canadian Film Industry Asks to Aid Defense

In a letter to Trade Minister C. D. Howe, J. J. Fitzgibbons, national chairman of the Motion Picture Industry Council of Canada, has offered the services of the motion picture business to the Canadian Government in its defense program.

Announcing that he was assured of trade support, Mr. Fitzgibbons said that the council would function in any way the Government saw fit, in much the same manner as the Canadian Motion Picture War Services Committee in the last war. Mr. Fitzgibbons, president of Famous Players Canadian Corporation, was chairman of the committee in World War II and received a decoration from the King in recognition of his leadership.

Drive-Ins Closing Earlier In Albany District

The attempts to keep drive-ins open longer than usual in the Albany area has generally met with little success because of the weather, it was reported this week. The recent mild temperatures which followed cold and rain came too late to be of any help. Some of the open air situations are closing earlier or advancing the start of the weekend operation. Harry Lamont was scheduled to close this week three weeks ahead of last year; Menands drive-in on the Albany-Troy road was to close last weekend after being on a four-day operation for the past few weeks, and other drive-ins are similarly closing earlier than in 1949.

Kramer and Katz Study New Firm

HOLLYWOOD: Negotiations now going on between Stanley Kramer and Sam Katz and looking toward the establishment of a new production company were disclosed here this week.

If consummated, the deal is described as having the possibility of developing into "the biggest independent production deal since the formation of United Artists," 31 years ago. Purposes of the new company would be two-fold: A vastly enlarged production program under the Kramer banner by a reorganized production company, and releasing arrangements under the recently formed Stanley Kramer Distributing Corporation, organized as a California corporation.

The Kramer company has one more picture to deliver under its United Artists contract, following "Cyrano de Bergerac" which the Kramer distributing company is putting out on a road show basis through UA. The latter company is getting only 10 per cent of the receipts with the film shown on that basis.

Mr. Katz is the co-founder of the Balaban and Katz theatre circuit and at one time headed Paramount-Publix Theatres. Until recently he was a studio executive at MGM.

A number of companies in recent months have bid for Kramer's services with the latest approach coming from Columbia. However, he has stated that he prefers to head his own production unit. A plan advanced by Mr. Katz last spring called for the purchase of UA for \$2,500,000 with the provision that Mr. Kramer was to become production head of what would have amounted to a new company.

If the new Kramer-Katz partnership becomes a reality, Mr. Kramer would function as production executive, it is reported. Mr. Katz is expected to contribute some financing as well as financial guidance and his executive experience in the marketing of films.

Argentina Bans Showing Of Russian Films

WASHINGTON: The Argentine Government has banned the exhibition of films distributed by the Russian company, Artkino Pictures, according to Commerce Department film chief Nathan D. Golden. Mr. Golden notes that no Russian films have been released in Argentina since 1947, but that Artkino has distributed films made in Eastern Germany and other satellite areas, with "El Affaire Blum" having "some success." Mr. Golden concludes: "Because Russia would probably have difficulty in placing pictures with another distributor, the Argentine Government can be said to have eliminated a potentially important medium of Communist propaganda."

Next SMPTE Meet in April

Declaring "eminently successful" the 68th semi-annual convention of the Society of Motion Picture and Television Engineers at Lake Placid, N. Y., last week, William Kunzmann, convention vice-president, said the next meeting would be held in New York April 30 to May 4.

The convention had before it a suggestion from Earl I. Sponable, the retiring president, that the SMPTE hold a single rather than two annual conventions, with the regional sections undertaking additional meetings. It was considered unlikely that there would be action on the proposal until after Peter Mole, the new president, takes office in January. Meanwhile the spring convention is set for the Hotel Statler in New York.

Among the papers read during the closing days of the convention was one by Ralph V. Little, television engineer of the Radio Corporation of America in which he described the RCA PT-100 theatre television unit. The work of designing the first commercial projection television equipment for quantity production has now been completed, he said, and theatre television is no longer an engineer's dream but reality.

Mr. Little declared it was the goal of both the engineer and the theatre industry to develop theatre television projection equal

to or better than the industry standards for 35mm motion picture projection. Under controlled conditions of pick-up and transmission this goal is attainable, he thought.

\$900,000 Trust Suit Filed in Chicago

The South Bend Theatre Corp. has filed a \$900,000 anti-trust suit in the Chicago District Court on behalf of its Avon theatre at South Bend, Ind. Judge Walter Labuy received the complaint. Named in the suit were the Great States circuit, Warner Theatres, and eight major distributors. The suit charged that the Avon was forced to a playing position after the Palace, Granada, Colfax and State theatres. It was also charged that though bids were received from the Avon, it failed to secure any first run product. In addition, the Avon charged, Warner Bros. and Columbia would not even accept the theatre's bids. Damages were claimed for the period of June, 1937, to January, 1949.

Theatre Changes Name

The Poche theatre at New Orleans has been renamed the Civic and will continue its policy of "art" films between legitimate theatre attractions. John A. Roberts is the managing director.

Open Pasadena Drive-In

Roy and Frankie Peacock and Ford Bratcher have opened a new drive-in theatre east of Pasadena, Cal.

Independent Seen Vital

With the future of independent production in a precarious state, an independent releasing company and co-production seem to be the only solution, producer Joseph Kaufman said in an interview in New York Monday. Mr. Kaufman said a strong United Artists would be the best "shot in the arm" for the independents.

Recently returned from Europe, where he produced two films this year, the producer extolled the virtues of co-productions made overseas. One of his new films, "Pandora and the Flying Dutchman," was made in association with Romulus Films in England. This James Mason-Ava Gardner vehicle, written and directed by Albert Lewin, is the perfect example of successful co-production, according to Mr. Kaufman.

The advantages of making overseas productions are, he said, that something different can be done with a film by giving it a foreign locale; it is possible to bring new faces to the public, and financing is much easier.

Although he received excellent cooperation from foreign governments while making his films, he plans to make a picture in this country, "Sudden Fear." MGM will release "Pandora" in this country but no deal has been made for "I'll Get You for This," a George Raft-Coleen Gray film.

Loaded with GREATNESS

Herbert J. Yates presents

"RIO GRANDE"

starring

JOHN WAYNE • MAUREEN O'HARA

JOHN FORD'S *greatest*

COMING SOON FROM REPUBLIC



...3-TIME
ACADEMY AWARD
WINNER

VARIETY CLUBS HOLD MEETING

Convention in Pittsburgh Charters a Tent; Gives Brotherhood Aid

The Variety Clubs International last Saturday night in Pittsburgh concluded the fourth annual mid-year conference after two days of crowded business and social activities and three sessions. The delegates represented most of the tents.

Grants New Charter

The meeting granted a charter to Las Vegas, to be known as Tent No. 39 of Southern Nevada; approved the extension of full cooperation to the National Conference of Christians and Jews which sponsors Brotherhood week, the individual tents to spearhead the Brotherhood luncheons December 14 in exchange areas, and to act as the kick-off for establishing the National Conference in these areas; passed a motion calling for the redrafting and clarification of the present constitution to enable the 39 tents to expand their welfare activities now restricted under the by-laws; considered an application for the granting of a charter for Tokyo, Japan; heard a financial report from George Eby of Pittsburgh, Dough Guy, for the six-month period since the New Orleans convention, and listened to a preliminary report of the 1951 International convention which will be held in Philadelphia next May, from Victor Blanc of Philadelphia, general chairman of the annual convention.

Marc Wolf, International Chief Barker, led a good deal of the discussions and during his talks called attention to the constitutional requirements as to elections and installations of new crews, etc. He also urged the delegates to observe the rule prohibiting any tent

from soliciting from other tents for any purpose whatsoever.

The convention was closed with a gala banquet attended by some 900 persons. This main social event of the meeting also served as the 23rd annual banquet of Pittsburgh Tent No. 1, which is the "mother" tent of all the Variety Clubs. On the dais sat a distinguished group of speakers headed by Gen. Mark W. Clark and Dr. Ralph Bunche, winner of the Nobel Prize for peace this year, and including John Payne, Mayor David L. Lawrence, John H. Harris, Jack Beresin, Ezzard Charles, Admiral Ben Morell, Gen. Brehon Somervell, Mr. Wolf, and George Murphy, who was toastmaster. M. A. Silver was general chairman.

The business session heard reports from Mr. Beresin, first assistant International Chief Barker; Murray Weiss, Property Master; Charles E. Lewis, Press Guy; Nate Golden, Heart Committee chairman; James Blamer, ceremonial barker; and Col. William McCraw, executive director.

Made Life Member

Among the honors passed out was one to Dr. Sidney Farber of Boston, who was made a life member. Dr. Farber was awarded a gold card which will be presented to him at a Great Heart Award banquet in Boston November 13. The 11 charter members of Tent No. 1, who founded the Variety Club and adopted the baby found in the Sheridan Square theatre in Pittsburgh 23 years ago, were also presented life membership cards as an anniversary token.

Other speakers included Sam Switow, international representative-at-large; Charles Snyder, Detroit chief barker; William O'Donnell, James Balmer, Lou Gordon, Joe Cifre, Norris Stein, Toronto chief barker, and Myron Gross of Buffalo.



INTERNATIONAL OFFICERS of the Variety Clubs of America, at their annual mid-year convention, in Pittsburgh last week. First row, George Eby, Pittsburgh; John H. Harris, Pittsburgh; Marc Wolf, Indianapolis, and Murray Weiss, Boston. Standing, Sam Switow, Louisville; William McCraw, Dallas; Charles E. Lewis, New York; Nate Golden, Washington, and James Balmer, Pittsburgh.

Censors in Policy Meet

The six states which have motion picture censorship boards—New York, Maryland, Ohio, Kansas, Pennsylvania and Virginia—will meet in the late fall or early winter to study methods of improving the appeal procedure and methods of reviewing films, it was stated here this week by Dr. Hugh M. Flick, director of the Film Division of the New York State Education Department.

Dr. Flick said that the idea for getting together was a spontaneous one on the part of the censors. There was no plan to set up any standard which would be applicable to all the states, he said, and the only reason for the meeting was to establish some system which would enable the groups in the various states to exchange ideas. He did see the possibility of a permanent censors' organization eventually emerging from the present meeting.

Appeal procedures were a thorny problem, he said, and any improvement would work to the advantage of the industry, in that in the case of an appeal by either side, many questions now blocking the legal road would be cleared up.

Also invited to the meeting was O. J. Silverthorne, chairman of the Ontario Board of Motion Picture Censors, who played host to Dr. Flick recently when the censors of Canada's 10 provinces met in Toronto.

Republic Net \$1,390,922

Republic Pictures Corporation and its subsidiaries have reported a net profit of \$1,390,922 before Federal tax provision for the 39 weeks ending July 29, 1950. Their estimated net after taxes is \$830,922. This compares with a net profit before taxes in a similar period last year of \$1,215,116.93 and a net after taxes of \$730,116.93.

Saranac Christmas Salute Is Headed by Mochrie

Robert Mochrie, RKO sales manager, has been appointed national chairman of the entertainment industry's two-week Christmas Salute to the Will Rogers Memorial Hospital at Saranac Lake, N. Y., it has been announced by Abe Montague, Columbia vice-president and general sales manager and director of the hospital fund. The Salute, which is scheduled to start December 15, aims to "bring Yuletide cheer to the patients of the Will Rogers Memorial Hospital as well as to raise funds to further the work of the institution." The hospital is administered by the New York tent of Variety Clubs International. On Mr. Mochrie's committee will be representatives of various branches of show business.

E. L. Classics Sets at Least 60 Pictures

Announcing the distribution of a minimum of 60 films this season, William C. MacMillen, Jr., Eagle Lion Classics president, this week, said his company had acquired five new features for a distribution program "which will feature quality as well as quantity."

Included in the pictures obtained by the company are the Italian-made "Volcano," starring Anna Magnani and Geraldine Brooks, directed by William Dieterle; "Second Face," starring Ella Raines, produced by Edward J. Leven, directed by Jack Bernhard, and "White Heather," starring Ray Milland and Patricia Roc.

Also, the Western satire, "Skipalong Rosenbloom," produced by Wally Kline, directed by Sam Newfield and starring Max Rosenbloom and Max Baer, and "Invaders from Mars," to be produced by Allart Pictures with Arthur Gardner and Jules V. Levey. The latter will be in Cinecolor, directed by Paul Landres.

The program provides 15 features budgeted over \$400,000; 12 medium budget; 12 J. Arthur Rank films; 12 Jack Schwarz low budget films and six Ranger Rider Westerns from Mr. Schwarz. Three other multiple picture deals are being completed, with one film each to be ready this year.

ELC has already announced "The Tiger," Benedict Bogeaus film starring Mickey Rooney, "Hothouse" and "When I Grow Up," to be produced by Sam Spiegel and John Huston's Horizon Pictures. The company is also helping to finance "Horizon." The first picture in the recently completed 50-film deal with Harry Sherman will be delivered in February.

Mr. MacMillen said ELC is the first distributor to include television-showing clauses in all future product deals. Present contracts give ELC the option of arranging video showings 18 months to two years after original theatre release. The distributor will also benefit if the producer makes his own television deals.

Anti-Trust Talks Resume With Justice Department

Talks concerning final disposition of Twentieth Century-Fox's theatre holdings as ordered in the anti-trust Statutory Court decision were scheduled to be resumed this week between the company and the Justice Department, Charles P. Skouras, president of National Theatres, was to arrive in Washington with John Bertero, chief counsel, to participate in the discussions.

"Breakthrough" Date Set

The world premiere of "Breakthrough" will be held November 8 at the Hollywood theatre, Hollywood, it was announced by Jack L. Warner, executive producer of Warner Brothers.

HENRY SCHOLL GETS QUIGLEY GRAND AWARD FROM AUTRY



THE AWARD, above, and a meeting, right. Scenes in New York last week as Henry Scholl, manager of the RKO Capitol theatre, Trenton, N. J., and winner of the Quigley Grand Award, received that award from Gene Autry, above, at luncheon in the 21 Club. With Mr. Scholl is his wife. At the right, the winner is received and congratulated by Martin Quigley, publisher.



Gene Autry last week presented Henry Scholl, manager of the RKO Capitol theatre in Trenton, N. J., the Quigley Grand Award which the exhibitor won in the 1949 competition for the staging of a "Gene Autry Day" in June, 1949.

The presentation took place at the 21 Club in New York. Mr. Autry expressed his thanks to Mr. Scholl, who entered his campaign in the Managers' Round Table competition in the third quarter of 1949. Mr. Scholl, as a contender for the Quigley Awards, won the third quarter semi-finals and later walked off with one of the two annual Grand Awards which were judged at the Waldorf-Astoria Hotel last March.

The "Gene Autry Day" was especially significant in the fact that Mr. Autry was not present. For the occasion, Mr. Scholl attracted some 75,000 persons who watched a

parade as the entire city of Trenton was turned into something resembling a carnival. Practically every merchant cooperated with displays of Gene Autry merchandise and every window in the business area was loaded with Gene Autry clothing, accessories and trinkets.

It was one of the biggest "civic holidays" ever experienced by the local residents.

Taylor and Maynard Sign Joint Production Deal

Lawrence Taylor Productions, Hollywood, and George Maynard Productions, Ltd., London, have signed a joint production agreement covering six high budget films over a five-year period. The terms provide joint purchase of stories, with Taylor furnishing two Hollywood stars, a director, and dollar cost of \$250,000 to \$300,000 for each of the first three films. Maynard is responsible for a top British star for each picture, complete sterling cost and completion guarantees.

Paramount Regional Sales Meeting Is Postponed

Owing to the death this week of Mrs. A. W. Schwalberg, wife of the president of Paramount Film Distributing Corporation, the scheduled regional sales meeting of the company's central, south and western divisions, which was to be held in Dallas next week, has been temporarily postponed, it was announced by E. K. O'Shea, vice-president. Dates for a new meeting have not yet been set. The Winnipeg meeting for the Canadian districts, October 27 and 28, will go ahead as planned.

THEY LIKE M.P. DAILY AIR EDITION

SOL A. SCHWARTZ
*Vice-President in Charge of
Theatre Operations
RKO Theatres, Inc.
New York, N. Y.*

"... When one stops to realize that the same copy I received in New York is being read by industry people in other states, the value of such service can then be really appreciated. . . . I am sure that comments from all over must have been very favorable, and I, personally, feel this marks a great step forward in trade paper reporting."

HAROLD J. FITZGERALD
*President
Fox Wisconsin Amusement Corp.
Milwaukee, Wis.*

"A very good idea."

M. A. LIGHTMAN
*President
Malco Theatres, Inc.
Memphis, Tenn.*

"It is wonderful service to receive MOTION PICTURE DAILY the same day it is printed."

JAMES E. COSTON
*Division Manager
Warner Bros. Circuit
Management Corp.
Chicago, Ill.*

"With conditions as they are in the industry, the AIR MAIL EDITION has been quite a help to us in keeping up with the activities in our industry."

LOUIS W. SCHINE
*Secretary, Treasurer
Schine Chain Theatres, Inc.
Gloversville, N. Y.*

"... I want to congratulate you in adopting another 'first' for Quigley Publications. It was a real pleasure to receive the AIR MAIL EDITION, and for us in the hinterlands to get a trade paper the same day it is printed is an exceptional treat and I am looking forward to receiving future editions."

WILLIAM K. JENKINS
*President, Georgia Theatre Co.
Atlanta, Ga.*

"Looks great. Should go over big with news arriving early."

I. J. HOFFMAN
*Division Manager, Warner Bros.
Circuit Management Corp.
New Haven, Conn.*

"In these days of rapidly changing conditions in our business it should be of great service in keeping our various departments informed as to what is doing in our business in other parts of the country."

Daily's Air Mail Edition A Standout in Detroit

DETROIT — The Tuesday AIR MAIL EDITION of MOTION PICTURE DAILY is going over big here.

Typical of comment was that by Daniel J. Lewis of Cooperative Theatres of Michigan. "I needed a certain review by Tuesday afternoon," he said. "I found it in the special AIR MAIL EDITION of the DAILY. I think this service is an excellent idea."

Allan L. Dowzer of Mutual Theatres said, "It's a swell idea."

M. F. Gowthorpe, president, and Ollie Brooks, advertising and publicity director of Butterfield Theatres, said the AIR MAIL EDITION should prove of considerable value to the trade here. "The sooner we get it the better," they declared. "Those early reviews are going to be appreciated."

Carl Buermele of General Theatre Service expressed the hope that the AIR MAIL EDITION would be continued "because that 'hot off the presses' dope is just what we want."

Mrs. Alice Gorham, advertising director of United Detroit Theatres, thought the edition was "an outstanding step in the right direction of bringing the industry's news to the industry as quickly as possible."

The AIR MAIL EDITION is "wonderful" in the opinion of David M. Idzal, managing director of the Fox theatre. "I hope every plane bearing these AIR MAIL EDITIONS has a good, strong tailwind," he said.

"After having the first issue of the AIR MAIL EDITION," said James Sharkey of the Cooperative Theatres of Michigan, "I am already hoping I won't ever have to depend again on the old regular service."

NATE J. BLUMBERG
*President
Universal Pictures Co.
New York, N. Y.*

"The AIR MAIL EDITION is exciting. It should be of excellent service to both distributors and exhibitors. Congratulations on this progressive accomplishment."

GAEL SULLIVAN
*Executive Director
Theatre Owners of America, Inc.
New York, N. Y.*

"This is a splendid idea—and it serves a real need in our industry."

ROBERT MOCHRIE
*Vice-President,
General Sales Manager
RKO Radio Pictures, Inc.
New York, N. Y.*

"You're to be complimented upon the step you've taken of furnishing the trade with spot news through the use of your Tuesday AIR MAIL EDITION. It seems to me this is the best type of aggressive journalism. . . ."

CECIL B. DeMILLE
*Cecil B. DeMille Prod.
Hollywood, Calif.*

"A salute to you [Martin Quigley] and MOTION PICTURE DAILY for another first in film trade journalism—and my memory of you is such that I can say progress is a consistent Quigley policy. The AIR MAIL EDITION is squarely in tradition, keeping pace with a swiftly moving and swiftly changing world."

ARTHUR H. LOCKWOOD
*Lockwood and Gordon
Enterprises, Inc.
Boston, Mass.*

"A great service to the motion picture industry."

CLARK M. DAVIS
*District Theatres
Washington, D. C.*

"A wonderful idea."

HARRY PERLEWITZ
*Theatre Service Circuit
Milwaukee, Wis.*

"Very good. I like it very much."

HERMAN M. LEVY
*General Counsel
Theatre Owners of America, Inc.
New York, N. Y.*

"You are to be congratulated on your effort to bring 'Today's News Today' to the Pacemakers of the Industry. There has been a vital need for this service and I am personally happy that you have undertaken it."

CHARLES M. REAGAN
*Sales Executive, M-G-M
New York, N. Y.*

"A service that shortens the time lag in the availability of news to exhibition pacemakers of our industry is not only beneficial to them, but represents an important contribution to all branches of the industry. This undertaking is in the true Quigley tradition."

E. HAROLD STONEMAN
*President
Interstate Theatre Corp.
Boston, Mass.*

"Excellent idea."

NORMAN KRASNA
*Wald-Krasna Prod.
Hollywood, Calif.*

"I think your AIR MAIL EDITION is a wonderful idea. . . . The best proof of this is the Universal-International advertisement on the back page [of the inaugural edition of October 10. Copy dealt with the invitational preview of "Harvey" in New York and Hollywood that night.] This dramatizes the timeliness of the paper."

MORE U.S. PACEMAKERS VOICE APPROVAL

FRANCIS S. HARMON
Vice-President, Motion Picture Association of America, Inc.
New York, N. Y.

"This is impressive evidence of your organization's determination to keep abreast of the times. Your AIR MAIL EDITION will certainly prove of great usefulness to industry representatives in various parts of the country and throughout the world. In my own travels here and there, I shall certainly look for it and benefit from its use".

BENJAMIN ROSENTHAL
Film Buyer
Levenson Circuit
Boston, Mass.

"A very definite improvement in the service."

HERBERT KOHN
Malco Theatres, Inc.
Memphis, Tenn.

"I am delighted with this new service."

WILLIAM J. HEINEMAN
Vice-President
in charge of Distribution, Eagle Lion Classics, Inc.
New York, N. Y.

"You are to be congratulated as the number one pacemaker in delivering Tuesday's news on Tuesday to the pacemakers of the industry with their morning coffee".

JOSEPH I. BREEN
Director
Production Code Administration
Hollywood, Calif.

"I shall be greatly interested in reading the AIR MAIL EDITION".

ARTHUR HOWARD
President
Affiliated Theatres of New England
Boston, Mass.

"It is a great idea and keeps pace with the times."

VINCENT R. MC FAUL
Buffalo Theatres, Inc.
Buffalo, N. Y.

"It was in our hands in ample time to read it the same day it was mailed. This is another first for Quigley Publishing Co. Congratulations."

JOHN P. BYRNE
Eastern Sales Manager, M-G-M
New York, N. Y.

"Like the news of the world which we are privileged to receive almost instantly through the medium of the radio, we believe this edition will represent to the film industry the receiving of vital information on a comparable basis".

California Pacemakers Praise Air Mail Edition

SAN FRANCISCO—Exhibition pacemakers headquartered in San Francisco are keen in their enthusiasm over Tuesday's AIR MAIL EDITION of MOTION PICTURE DAILY.

Here is what some of them say:

M. A. NAIFY, United California Theatres, Inc.: "It's good to get the paper as soon as possible."

SAMUEL LEVIN, San Francisco Theatres, Inc.: "Just like having New York at your doorstep."

H. V. HARVEY, Westland Theatres: "It's wonderful to get MOTION PICTURE DAILY by airmail."

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EDWARD K. O'SHEA
Vice-President, Paramount Film Distributing Corp.
New York, N. Y.

"... one of the best news services that has happened in our industry in many, many years. Today's news today is so important because of the ever-changing conditions in our business. Quigley Publications are to be complimented no end for this progressive step in improved reporting".

SAM DEMBOW, JR.
President
Producers Service Corp.
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Film Buyer
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Executive Assistant to President,
Motion Picture Association of America, Inc.
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MOREY GOLDSTEIN
General Sales Manager
Monogram Pictures Corp.
New York, N. Y.

"... Thanks for your AIR MAIL EDITION. I say 'thanks,' for many times in my talks to the coast and the out-of-town branches, I have had occasion to discuss an item in MOTION PICTURE DAILY that had not yet reached them. Your AIR MAIL EDITION means that now all our branch managers and sales executives will have an opportunity to read your publication the same day that it is on my desk."

HENRY A. LINET
Eastern Advertising Director
Universal-International Pictures
New York, N. Y.

"Your plan to bring the domestic industry closer together by servicing its key men wherever they might be within these United States with news while it is still news is a far-reaching development in the progress of the industry".

NEWELL B. KURSON
General Manager
Graphic Theatre Circuit
Boston, Mass.

"The AIR MAIL EDITION is a great idea."



SEE ARGENTINE REENTRY SOON

by NATALIO BRUSKI

in Buenos Aires

Although more confident than in any previous recent period, American distributors in Argentina have not yet obtained the green light to revive the import of films.

The committee, which includes Charles Rosmarin of RKO, Monroe Isen, Universal; Stuart Dunlap, MGM, and William Sullivan, 20th-Fox, has been busy negotiating, going back and forth from the Central Bank to the Director of Public Shows. They have been trying to straighten out the minor differences that still stand in the way of the showing of new American films.

It is understood that among the points which still have to be cleared with Government officials is the recent decree which makes it compulsory for all Argentine houses, with the exception of the first runs, to devote 50 per cent of their running time to Argentine films, leaving the other 50 per cent for all foreign imports.

Still another point is the decree which provides that Argentine films, in order to be held over, only require 80 per cent of the amount required by a foreign film, thus establishing a preferential situation. Despite all this, it is expected that the situation will be straightened out very soon.



The Minister of Finance has announced that in order to stimulate interest in production, the Industrial Bank will extend credit to firms and persons engaged in such production.

The one type of loan, called "special," will be awarded to those companies which have an established organization and which are considered independent. They must have produced at least three films during the 365 days prior to the request for credit and they must plan at least three films, to be made in Argentina, during the year following the application. The loan will cover up to 70 per cent of the investment, for a period of two years.

The second type of loan will cover up to 70 per cent of the cost estimated by the Bank. It will be awarded to pictures already made or to productions in the planning stage, providing theme and execution represent something cultural, artistic or scientific. It is a short-term credit which can be extended to a period of three years.



During the month of September, 12 films have been released in Buenos Aires. Eight of these were local productions, two American, one Spanish and one German. Last year, for the same period, 31 releases were shown, of which 14 were American and four Argentine. During the first nine months of this year, 45 Argentine pictures were released.

ITALY

by ARGEO SANTUCCI

in Rome

New restrictions in addition to those already enforced under the law enacted August 26 are threatened in last week's statement from the State Department for Shows in which distributors are warned to stop the compulsory pairing of films and requests for unlawful extra payments.

The statement said: "The Direzione Generale Dello Spettacolo, having understood that the compulsory pairing of films and illegal additional charges are often requested, recalls the attention of the interested parties to the aims of general order which form the background of the new Act. The Direzione could not admit violations without consideration of the necessary counter-measures."

Dr. Achille Vagagnani, general secretary of A.N.I.C., said that the State Department's warning was due to the practice of some Italian distributors and exhibitors who pair their shorts and documentaries, which sometimes are old issues, to feature films. In other words, they ask the maximum of 42 per cent for full features and another six per cent for the documentary or short which must play with it.

This way they practically reach 48 per cent and evade the purposes of the law. Dr. Vagagnani said there were no indications that the American distributors were involved and he said their conduct had been perfectly honest in the matter. He said he hoped the Americans would cooperate with A.N.I.C. in achieving self-regulation in distribution and in thus putting a stop to the speculative practices of many Italian distributors and exhibitors.

Unless the industry can agree itself, the Government is prepared to enact a law under the terms of which a show could include only one feature film, one documentary, one newsreel and five minutes of advertising films.

AUSTRALIA

by FRANK O'CONNELL

in Sydney

The decision given in the basic wage case which has dragged on in the courts for some two years will have a profound effect on the motion picture industry in Australia. The Federal Arbitration Court, sitting in Melbourne, last week raised the basic wage by £1 to £8.2s. per week for males and £6.1s. for women.

The concerted guns of the trades unions have been plugging away for a £10 basic wage and it was this claim which brought about the most protracted hearing in the

Arbitration Court's history. Here is how the ruling will affect the industry:

1. Costs will increase, with one unofficial estimate putting the boost as high as £250,000 a year.

2. The demand for an increase in admission prices now is almost certain to be granted.

3. With women getting the biggest increase in the basic wage (from £3.16. to £6.1s.) theatres will be hardest hit since women form a big percentage of theatrical employees as usherettes, cashiers, etc.

It is generally admitted in the trade that admission prices must go up and the public is being conditioned to accept the rise. One danger signal is that the general press already is referring to the cinema as a "luxury" item.

The trade has been expecting a price rise for some time now. One circuit has increased its holdover figure, which naturally shortens the length of first run seasons. One reason for bumping up the take-off is said to be an anticipation of the admissions price increase. If the price goes up, then many films would have no great difficulty in achieving a holdover, with the result that they would receive the longer playing time they deserve.

Latest exhibitor leader to voice the need for increased admission prices is W. R. Clemenger, general manager of West Australia's Goldfield's Pictures, Ltd., who said the Government expected the industry to operate on 1939 income while bearing 1950 costs.

All employees working on award rates will receive the benefit of the basic wage ruling, although those on awards greater than the basic wage (which means the vast majority of workers) will not receive the full £1 increase, but will receive a proportionate raise in salary.

The basic wage decision appears to have pleased no one; capital is talking gloomily about increased costs, the press has listed every commodity liable to be affected by the decision, and the unions are dissatisfied because the rise was not as great as they had expected.



Entertainment tax figures, still lagging badly behind most other Commonwealth statistics, show that, as of the year ended June 30, 1948, motion pictures were still Australia's favorite entertainment. For that period, motion picture theatres were attended by 133,151,086 persons, an average of just over 2,500,000 people a week. They paid £3,278,000 in admission taxes. Horse racing came in a poor second in entertainment demand.



Australia should have its first television station operating within 18 months. It is reported that vested interests were behind the Government's decision to cut down the number of experimental stations from six to one. The present Liberal Government will build one TV station in Sydney and will let private enterprise enter the picture. Standards for the Sydney station are almost identical with those considered for the 625-line television system considered in Europe.

The National Spotlight

ALBANY

Cancellation by 20th Century-Fox of the scheduled performance policy of "All About Eve," ended the plan to show the picture on such a basis at Fabian's Palace. . . . Harry Lamont darkened his Middletown drive-in three weeks ahead of last year. He has also closed the Riverview drive-in, but his Vails Mills, Lake George, Kingston and Poughkeepsie drive-ins remain open. . . . Michael Zala, who worked as manager and supervisor for Rogoff & Becker in New York, and who sold foreign pictures for Classic Films, is featuring an art policy three days weekly at the Strand in Johnstown. Admissions for the foreign features is 60 cents; for domestics, 44 cents. . . . The Variety Club will hold a drawing on November 11 for a 1951 Packard. Nate Dickman, Monogram manager, heads the committee.

ATLANTA

Trade in most downtown theatres very good. . . . Mrs. Mable H. Goodson, mother of Clyde Goodson, Paramount Exchange died recently. . . . Eddie Atkinson, formerly with the ABC Booking Office has resigned to form a new booking office under his own name. . . . In for a visit were Carl Carter, Air Base drive-in Jacksonville, Fla., John Miller, Dixie, Cordova, Ala.; H. Bishop, Bishop's Theatres in Georgia, Florida and Alabama; Sidney Laird and L. J. Duncan, Al-Dun Amusement Co. West Point, Ga., and Ebb Duncan and Clyde Sampler, D-S Theatre with headquarters in Carrollton, Ga. . . . Nat Bernstein, has started work on his new 600-car drive-in at Daytona Beach, Fla., with opening date set for late November. . . . Sam Dorn, has been appointed manager of the Little River theatre, Little River, Fla. He replaces Stan Nevert.

BALTIMORE

First run theatres show that they are doing their utmost to attract patrons here with nine new pictures for their entertainment including: "To Please a Lady," at Loew's Century; "The Admiral Was a Lady," at the Hippodrome with vaudeville; "Woman On the Run," at Keith's; "I'll Get By," at the New theatre; "The Breaking Point," at the Stanley; "The Walls of Malapaga," at the Little; "Los Volcano," with reissued "T-Men," at the Times and Roslyn; "Walk Softly, Stranger," at the Town. Mayfair held "Copper Canyon," for second week. . . . While on his way to Florida for a vacation, Walter D. Pacy, pioneer film exhibitor of Baltimore died suddenly from a heart attack. . . . Colleen Townsend's starring picture "Lord of All," was shown free to the public at a rally of Youth-for-Christ here. . . . Appointment as chairman of the Baltimore County 14th District has been received by Arthur Hallock, Paramount theatre manager here, in the Red Feather Community Chest

Drive. . . . Lenox theater managed by Sidney Pittman for the Klein brothers, has now been redecorated. . . . Latest report from Baltimore Television Circulation Committee shows that up to October 1 in 1949 there were 87,676 sets in Baltimore while up to the same date this year there are 222,186 in use.

BOSTON

Of the newcomers "Mister 880" at the Metropolitan and "Toast of New Orleans" at Loew's State and Orpheum led the field. . . . "City Lights" has completed a four-week engagement at the Copley theatre with "Macbeth" replacing. . . . Griffing-Lasky Drive-in Theatre Construction Company has signed a contract to erect a 700-car drive-in in Fairhaven, Mass., for the newly-founded Fairhaven Drive-in Theatres Corporation. Officers are E. M. Loew, Lawrence Lasky and Edward W. Lider. . . . William Cameron, a former usher, replacing William Hart, as

assistant at Warner's Lynn. . . . E. M. Loew called a managers' meeting with 65 managers, field men and home office personnel present. Mr. Loew, Max Finn, general manager, and Lawrence Lasky spoke. . . . A new theatre in Salem being built by the Loew circuit. . . . Interstate Theatres, Corp., and Allard M. Graves will direct a new drive-in in White River Junction, Vt.

BUFFALO

Harry Brandt and Arthur L. Mayer of New York were in town last Monday to address an all-industry luncheon meeting of the MPTO of N. Y., western New York zone on the workings of COMPO. George J. Gammel, president of the theatre organization, presided. . . . The Dipson Theatres circuit have leased the Capitol theatre in South Buffalo, formerly operated by the South Park Amusement Company of which George Hall and George Hanny are the heads. . . . The new Dipson Abbott theatre was opened. George Korkouris, city manager, is supervising its operation pending appointment of regular house manager. . . . James Hayes, manager of the Strand in Rochester is going back to the house's regular policy of all Hollywood product eliminating the mid-week all-Italian programs.

CHICAGO

Boxoffice hits in town are "Sunset Boulevard," fourth week at the Woods, "Devil in the Flesh," fifth week at the World Playhouse, and "Destination Moon," second week at the Roosevelt. "Walk Softly, Stranger" in second week at the United Artist as is "Edge of Doom" at the Grand. Newcomers are: "Glass Menagerie," Chicago; "I'll Get By," Oriental; "Desert Hawk," Palace; and "Panic in the Streets" and "The Fireball," State Lake. "Eye Witness" in its Chicago premiere at the Esquire; French-made "Storm Within" in second week at the Carnegie and the British film. "Last Holiday" holds for a third week at the Surf. . . . "Mad Wednesday" sneak previewed by RKO at the Palace. . . . The South Bend Theatre corporation of Indiana filed a \$900,000 anti-trust suit in Federal Court against Balaban and Katz, Publix Great States Theaters, Warners, and the eight major distributors. . . . Theatres have placed colored posters, 40 x 60, in their lobbies urging Chicagoans to get out and vote. . . . The old Studio theatre, now called the Ziegfeld, opens late in November. It's still an art house. New owners are Lopert Films, Inc.

CINCINNATI

The RKO Albee is playing one of its occasional weeks of New York Palace theatre vaudeville for a single week, with Belle Baker as the headliner. Screen attraction it "The Fuller Brush Girl." Other current attractions include: "So Young, So Bad,"

(Continued on following page)

WHEN AND WHERE

October 31: MPTO of Ontario, annual convention, King Edward Hotel, Toronto.

October 30 - November 1: Allied Independent Theatre Owners of Wisconsin convention, Schroeder Hotel, Milwaukee.

October 30-November 2: Theatre Owners of America convention at the Shamrock Hotel, Houston, Tex.

November 7: Quebec Allied Theatrical Industries, annual meeting, Windsor Hotel, Montreal.

November 13-14: MPTO of St. Louis, Eastern Missouri and Southern Illinois convention, Chase Hotel, St. Louis.

November 13 - 14: Associated Theatre Owners of Indiana, fall convention, Hotel Lincoln, Indianapolis.

November 13 - 15: Independent Theatre Owners of Ohio tri-state convention at Netherland Plaza Hotel, Cincinnati.

November 16: Motion Picture Pioneers, mid-century dinner, Waldorf-Astoria Hotel, New York.

November 19 - 21: Annual convention of the Theatre Owners of North and South Carolina at Hotel Charlotte, Charlotte, N. C.

December 5: Annual regional convention of the Independent Exhibitors, Inc., of New England, at the Copley Plaza Hotel in Boston.

December 5 - 6: Annual convention of the Allied Theatre Owners of the Gulf States at the Roosevelt Hotel in New Orleans, La.

(Continued from preceding page)

RKO Palace; "To Please a Lady," RKO Grand; "Rocky Mountain," RKO Lyric for a second week, after initial week at the Albee; "Tripoli," second week at the Capitol; "Woman on the Run," Keith's, and second week of "Macbeth" at the Guild. . . . The annual convention of the Independent Theatre Owners of Ohio, now is scheduled for November 13-15 at the Netherland Plaza here. . . . National Television Films, Inc., has been organized at Dayton, Ohio, to produce TV shorts and advertising films.

CLEVELAND

Eddie Catlin, former Warner branch manager in Buffalo who has been on a sick leave of absence of several months has joined the local office as salesman in the Toledo territory, succeeding Bob Bixler, resigned, to return to his Texas ranch. . . . John Payne autographed photos in the State theatre lobby. . . . "I'll Get by" is the first picture 20th-Fox has ever sold away from a major circuit. It is playing at the independent Esquire theatre. . . . "All About Eve" will play a regular, continuous policy at the RKO Palace theatre. . . . Frank Greenwald, manager of the Lans theatre, Lansing, Ill., in town.

COLUMBUS

Local visit of John Payne, accompanied by producer William H. Pine, helped spark interest in "Tripoli" at Loew's Ohio. . . . Loew's Broad had "The Desert Hawk"; the Palace showed "No Way Out" and the Grand had "The Return of Jesse James." . . . Charles Sugarman, manager of the World, has booked Orson Welles' "Macbeth." . . . Twelve small Ohio cities may get TV stations if the Federal Communications Commission acts favorably on proposals for 12 VHF channels and the allocation of 42 new channels in the UHF band. Cities slated for new stations are Chillicothe, Gallopis, Lima, Mansfield, Marion, Newark, Portsmouth, Sandusky, Fremont, Springfield, Steubenville and Zanesville. . . . Sheldon Smerling, Confection Cabinet Corp. representative, was in town in connection with theatre concessions.

DENVER

Tom Bailey, owner of Lippert franchises here and Salt Lake City, has named Vernon Kener, booker, as manager of the Salt Lake City branch, and has hired Al Mabey as salesman. . . . Jack Pattison, Universal assistant shipper, moves to Monogram as head shipper, succeeding Glen Howard, who becomes assistant booker. . . . Paul Rothman has bought out interests of Cy Lee, his partner, in the Starlight drive-in, Colorado Springs. At the same time Mr. Rothman signed papers leasing his Northside drive-in there to D. C. Trestor, real estate dealer. . . . J. C. West buys the Lux, Grants, N. M., from Charles Means. . . . Watch out for fake \$20 bills. Paramount theatre had to make one good at the bank.

DES MOINES

Universal's Lou Levy is working on plans for Variety club's annual party December 18. Proceeds, as usual, will go to Arlington Hall to buy clothing for the boys' Christmas. . . . The Strand at Marshalltown will

be reopened as a "deluxe family theatre" shortly after November 1. The theatre will be operated by the M-S Theatre Corp., a subsidiary of Consolidated Agencies, Inc., of Kansas City. Manager will be Neal Houtz of Kansas City, who said the theatre will contain a television room. . . . The Cedar Rapids Tribune and Andy Talbot, manager of the Iowa there, are planning a gala "Western Roundup" on the stage of the Iowa on November 4.

DETROIT

Box office receipts show that more people are going to the movies lately. Managers attribute this rise in business to the new "Why I Like The Movies" contest in which \$20,000 worth of prizes are being given away. . . . Palms opened with "Rocky Mountain" and "Prisoners of Petticoats." "My Blue Heaven" and "Shakedown" at the Fox is in its second week. . . . Madison held "The Toast of New Orleans" for a third week. "Louisa" is featured at the Michigan. The Adams offers "Destination Moon." . . . Sol Krim, owner of the Krim announced admission prices for men and women in uniform have been lowered. . . . The United Artists theatre which was sold to George Skouras by United Detroit theatres is being redecorated.

HARTFORD

The E. M. Loew circuit is spending an estimated \$325,000 for two drive-in theatre projects in the New England area. George E. Landers, Hartford division manager, has disclosed, an 850-car theatre at Farmington, Conn., and a 1,000-car capacity theatre at West Boylston, Mass., a suburb of Worcester. . . . Anthony T. Cassente has been named assistant manager of the Warner Strand theatre, Hartford. Dominick Sureano has been appointed assistant manager at the Warner Art theatre, Springfield, Mass. . . . Philip Schwartz is marking his 16th year as owner of the Parkway theatre, Bridgeport, Conn. . . . The Hartford drive-in theatre, Newington, Conn., has a new fall operating policy of opening daily at 6 p.m., and Saturdays and Sundays at 5 p.m., with weekend performances starting at 5:30 p.m. . . . Hartford visitors: Floyd Fitzsimmons, MGM exploitation representative; Leo Ricci, Capitol, Meriden, Conn.; Lee Rosenberg, Loew's Poli, New Haven; James Cotoia, Art, Springfield, Mass.; Robert Genter, Loew's Poli, Waterbury, Conn.

INDIANAPOLIS

Business conditions are definitely better in out-state situations this fall, except for areas within TB range of Cincinnati and Chicago, Indiana exhibitors report. . . . Guy Hancock will be moderator for the small town exhibitors' meeting at the Allied Theatre Owners of Indiana convention November 13, 14. Dick Pell will be moderator for a special session of drive-in operators. . . . Branch managers and salesmen from local exchanges attended the Kentucky Theatres Owners' convention at Louisville last week. . . . Don Hammer, formerly manager of the American theatre at Terre Haute, is selling rights to "Uncle Tom's Cabin" in the Indiana-Illinois territory. . . . C. H. Moore opened his new Sunset drive-in at Evansville last week. . . . "Speedway," a holdover at Loew's, led the first runs; "Rocky Mountain" played at the Indiana.

KANSAS CITY

Al Adler, resident manager, Loew's, has invited Kansas City exchange area exhibitors to attend screening of "King Solomon's Mines" at any of seven "inland" towns. . . . Lippert Pictures, Inc., is now set in its new, larger quarters. . . . Harry Gaffney has opened offices for his Dixie Enterprises, independent picture distribution. . . . A new Commonwealth theatre, the "Crest," is scheduled to open November 9. . . . RKO Missouri can hold "The Torch" and "Gun Crazy" only one week. The Paramount follows "Rocky Mountain" with another single bill "Copper Canyon"; Loew's Midland is showing "Devil's Doorway" and "Father Makes Good"; "Saddle Tramp" is at the Fairway, Tower and Uptown; the Tower also billing "Trial Without Jury." . . . Mary Pickford and Buddy Rogers are scheduled to speak at the opening of a drive for \$2,000, for a Baptist hospital.

LOS ANGELES

The stage revue, "Red White and Blue," which took over the Paramount Downtown for a week, will turn the house over to "Union Station," also coming into the Paramount Hollywood. The Orpheum will also take a respite from stage shows, bringing in "Devil's Doorway" along with the Hawaii theatre. For the Pantages and Hillstreet, it will be a pair of re-releases in "Mr. Lucky" and "A Lady Takes a Chance" while the three Warner first-runs windup "Rocky Mountain" before unveiling "The Glass Menagerie." The United Artists circuit offered "Wyoming Mail," Loew's State and the Egyptian continued with "The Toast of the Town" and "I'll Get By" bowed in at the Los Angeles and Chinese group. "The Next Voice You Hear" was still holding forth at the 4 Star and Orson Welles' "Macbeth" reigned at the Fine Arts. . . . Back from New York after an extensive inspection of new imported product was Herbert Roesener, who announced purchase of a half dozen top foreign films for his chain of art houses in Los Angeles and San Francisco.

LOUISVILLE

Seen on the row were Pope Sisco, Arco & Melody Theatres, Bardstown, Ky.; Sam Goodman, Dream, Corydon, Ind.; Jack Crouthers, Harrod, Harrodsburg, Ky.; Gene Lutes, Capitol, Frankfort, Ky.; William Wilderick, New Washington, New Washington, Ind.; C. H. Behlen, Nicholas & Park, Nicholasville, Ky.; C. K. Arnold, Arco, Bardstown, Ky.; W. F. Roth, Palace, Gallatin, Tenn.; R. H. Totten, Lakeview drive-in, Pendleton, Ky.; and George Peyton, Griffith, LaGrange, Ky. . . . Offering competition to the theatres was the Roller Derby which returned to the Armory here on October 20 with a schedule to run through November 5. . . . An Amateur Night was inaugurated at the downtown Scoop theatre here. . . . A new Starke custom cycloramic screen has been purchased by the Fourth Avenue Aumsement Co., here for installation in its Uptown theatre, managed by Jack Boswell. . . . Jim Jenkins, Wilmington, Ohio, has been made assistant to manager Gene Lutes of the Capitol theatre, Frankfort, Kentucky. Jim Atterbury, the former assistant to Mr. Lutes, has been

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given the manager's post of the Town Hall theatre in Winchester, another in the Chakeres chain of theatres. Mr. Atterbury replaced Dale Brooks, who replaced Ed Paul, Logan theatre, Logan, Ohio. . . . Lou Arru, president of American Drive-in Theatres, has returned from a trip to Europe.

MEMPHIS

Glenn Calvert is the new manager of Kay Film Exchange at Memphis. He succeeds Arnold Saveride who has gone to Republic as a salesman. . . . "Destination Moon" registered well at the Warner. At the Malco was "Desert Hawk." Loew's Palace played "Wyoming Mail" and Loew's State showed "Walk Softly, Stranger" to better than average attendance. Strand had good attendance with "The Showdown". . . . J. C. Mohrstadt closed his 61 drive-in at Hayti, Mo. . . . Judge Camille Kelley, Memphis Juvenile Court judge, whose life story will be the basis of "Delinquent Angels," a film, was in Louisville to address the Kentucky Association of Theatre Owners. . . . Malco has changed the name of Paramount theatre at Jackson, Tenn., to Malco theatre.

MIAMI

Miami theatres, housed patrons beyond the scheduled performances during the hurricane. Most of the theatre damages were to marquees and extended signs, glass fronts and overhangs. Power failure had some houses dark for a short period. . . . Florida State Theatres executive George Hoover was to attend the mid-winter Variety convention at Pittsburgh. . . . Curry Andrews, manager of the Shores, held the last of a series of radio 'Talent' shows which now move to the Coral, Coral Gables. . . . The southeastern division of Florida State Theatres recently concluded a contest among the circuit managers to determine the best all inclusive job of selling. Winners were Dudley Dickson, Palms, West Palm Beach; James Barnett, Florida, Miami and Roy Williams, Sunset, Fort Lauderdale. . . . Mitchell Wolfson, Mark Chartrand and Stanley Stern of Wometco will attend the TOA convention in Houston.

MILWAUKEE

On November 3 "The Milkman" will open at the Riverside theatre for its world premiere. Jimmy Durante, Donald O'Connor and Joyce Holden will be here. . . . A. Leinhardt opened his new theatre in New Glarus, Wis. . . . John J. Clarke is a new salesman at United Artists. . . . J. T. McBride, branch manager at Paramount went to Dallas to attend the branch managers meeting. . . . The following men form the Warner circuit were in town last week from New York: Harry Kalamine, general manager; Jimmy Coston, central division, and Alex Holper in. . . . The local COMPO is being set up here. . . . At the Towne "The Men" played, and at the Riverside "To Please a Lady" was shown. At the Wisconsin "No Way Out" was playing. "Woman on the Run" was featured at the Warner with "Madness of the Heart."

NEW ORLEANS

This weeks offerings were: "Destination Moon" at the Joy theatre; "Devil's Doorway" at Loew's State; "Pretty Baby" at



MOTION PICTURE HERALD

"What is it worth to you not to have me read these reviews out loud?"

the Saenger; "Tea for Two" at the Tudor; "Join the Marines" at the Globe; "The Great Victor Herbert" at the Civic; "Beauty and the Beast" at the Avenue; "The Breaking Point" at RKO Orpheum, and two first New Orleans showings, "Johnny Holiday" and "Bunco Squad", at RKO Liberty. . . . Those visiting were John Elzy, Kings, New Roads, La.; Claud Darce, Opera House, Morgan City, La.; J. G. Pratt, Vacherie, La.; John Luster, Robeline, La.; Don George and Doyle Maynard, Don Circuit, Shreveport, La.; Clinton Vucovich, Penn, Belmont and Sky Chief, Pensacola, Fla.; A. J. Rosenthal, Midway drive-in, Opelouses, La.; and Roy Pfeiffer, Baton Rouge, La. . . . Pittman Theatres, Inc. have stepped up production on their new neighborhood theatre to open shortly. It has been renamed the Tiger; it was formerly called the Lee. . . . 5,000 attended the Eddie Cantor show at the Municipal Auditorium here. It was sponsored by B'nai B'rith. . . . H. Stout of the Bee theatre, Krotz Springs, La., has taken over the operation of the Tate theatre in Washington.

NEW YORK

Ten new films, including imports from France, Italy, Spain and Russia, were scheduled to open this week at the first run New York theatres. Following was the lineup: "Paris 1900," at the Paris; Universal's "Louisa" at the Mayfair; "Flesh Will Surrender" and "Bullet for Stefano," an Italian double-bill, at the City; "The Iroquois Trail" at the Palace; the Spanish-made "Mad Queen" at the Park Avenue; MGM's "The Miniver Story" at Radio City Music Hall; "To Please a Lady" at the Capitol; the Russian "Cossacks of the Kuban" at the Stanley; and "Deported" at the Criterion. . . . Miss Helen Norma Rosen, daughter of Mr. and Mrs. Samuel Rosen of New York City and Lawrence, L. I., were married at the Hotel Pierre to Dr. Jacob Louis Yellin, son of Mr. and Mrs. Israel Yellin, also of New York.

OKLAHOMA CITY

The 35-year old film classic "The Birth of a Nation" returned to Tulsa at the Majestic theatre. It was first shown in Tulsa in 1917. Accompanying the picture and making personal appearances on the stage at each showing will be Wallace Walthall, brother of the late Henry B. Walthall, the little colonel of "The Birth of a Nation". . . . The Iola Drive-in Theatre Co. Inc., of Iola, Kas., has been granted a charter at \$50,000 capital. Incorporators: John L. Krupp, Jack E. Hastings and Gerald B. Pees, all of Iola. . . . The Jensen Theatre Corp., Houston, Texas, has been granted a charter, for 50-year term, with \$15,000 capital stock. Incorporators: Robert Lewis, M. M. Lewis and Edgard O. Bottler, Opera and Playhouse.

OMAHA

District manager William Miskell called his Tri-States Theatres managers in for a conference. . . . Drive-ins in the Omaha territory, especially the smaller ones, are closing much earlier this year. . . . Byron Hopkins, Bellevue, Neb., exhibitor, took over the Anita theatre, Anita, Ia., from Bruce Carmichael. . . . Basil E. Seward, who has been farming in the Elk Point, S. D., area, bought the George theatre at George, Ia., from Merrill Fie. . . . Lloyd Kingsbury bought the Platte, S. D., theatre. He now operates the Casino theatre, Kimball, S. D. . . . Mayor Cunningham proclaimed October 27 "Marlon Brando Day" in honor of the Omahan who appears in "The Men" which opened October 24 at the RKO-Brandeis. . . . Larry Callahan replaces John Ash as MGM auditor in this area.

PHILADELPHIA

Universal Film Exchange Building was sold by a syndicate headed by Joseph M. Berne, of Cleveland, to David Schmuckler.

(Continued on following page)

(Continued from preceding page)

... William Goldman, who heads the chain bearing his name, sold his WDAS radio station to local candy manufacturer Max Leon. ... Richard Brown, formerly in charge of public relations for the Warner theatres here, returned to the circuit as manager of the Keystone. ... Charles Cohen, manager of Warners' Cross Keys, was elected president of the 60th Street and Market Street Business Men's Association here. ... Archie Adelman now booking and buying for the Eastern Medina Enterprises for Harry Appleman, is negotiating for first-runs for the Medina drive-in and has a permit to build a 1,000-car drive-in in New Brunswick, N. J. ... A. M. Ellis Theatres marked its 17th anniversary as an independent chain. ... Motion Picture Associates scheduled its annual meeting and elections for October 30. ... Amusement taxes continue to lag behind the 1949 pace here with collections for the first nine months of the year amounting to \$2,554,507, a drop of \$377,292.

PORTLAND

Edward Yarborough, 20th-Fox, conferring with M. M. (Mose) Mesher, general manager Evergreen Theatres, Oregon. ... Jack Matlack, Parker's Portland theatres, chairman of day at "Movies are Better Than Ever" session of Oregon Ad Club. ... Robert H. Porter, 26, manager Corvallis (Ore.) theatre, killed in auto accident. ... Harold Wirthwein, division manager, and Mel Huling, district manager, to California following conference with Ed Cruea, Seattle branch manager, Monogram. ... Ford Bratcher, former Lewiston exhibitor, with Roy and Frank Peacock formerly with B. F. Shearer, operating new drive-in at east Pasadena. ... James Leslie assistant manager, Fox theatre, Spokane, transferred to Olympia by Evergreen as manager of the State at Olympia, succeeding Archie Zarewski, resigned. ... Jack Hazlett, returned to the Seattle office of the B. F. Shearer Company from Juneau. ... Attending special preview of "Two Flags West" were Mr. and Mrs. M. F. Forsander, Newhalem; Mr. and Mrs. H. M. Mullendore, Auburn; Charles Schulder, Jr., Tacoma; Russell Miller, Man-son.

SAN ANTONIO

"Rio Grande," a John Ford Production, will have its world premiere at the Majestic theatre here November 1. Among those who are to be in town for the gala opening are Herbert J. Yates, president of Republic; Bill Saal, executive assistant to Mr. Yates; and James E. Grainger, vice-president in charge of sales. ... San Antonio's own MGM recording artist, Red River Dave and his Western stage show played a one night stand at the King drive-in theatre, San Marcos, Texas. Gerard Ebeier, is owner-manager-operator of the Ozone. ... Visitors to San Antonio recently included J. A. Palmer, Gale theatre, Pleasanton.

SAN FRANCISCO

The Paramount has Dean Martin and Jerry Lewis to head their stage show. Film fare is "Surrender." ... Other entertainment this week: "Harriet Craig" world-premiering at the Orpheum; "The Fireball" at the United Artists; "To Please A Lady"

The National Spotlight

at Loew's Warfield; "All About Eve" at the Fox; "Outrage" at the Golden Gate and the American premiere of "The Dancing Years" at the Stage Door. ... Report on total Bay Area television set sales for September is 13,677 units—a 16 per cent increase over August. ... Personality spotlight is held by Arthur Unger (popcorn supply and theatre premium headliner) who has been in Chicago attending the popcorn convention. He is now at Houston Texas for the TOA Convention. ... Sid Martinstein has been appointed branch manager, Favorite Films. ... Sherrill Corwin has returned to Los Angeles after three-day conference with Graham Kislinsky, north-coast district manager. ... Floyd Billingsley, vice-president, IATSE, was in Los Angeles where he attended general executive meeting headed by president Dick Walsh. ... Gae DiMauro, former Noe assistant manager, has been transferred to El Capitan, assistant manager, working with Lou Singer.

ST. LOUIS

Programs at the first-run houses for the week included: "The Sleeping City" and "Shakedown" at the Fox; "Union Station" and "House by the River" at the Shubert; "Born to Be Bad" and "Surrender" at the Ambassador; "Stars in My Crown" and "Devil's Doorway" at Loew's State; "The Men" and "The Happy Years" at Loew's Orpheum; "Sierra" and "Rocky Mountain" at the Missouri; "The Bicycle Thief" at the Art; and "Macbeth" at the Shady Oak. ... The annual convention of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois will be held on Monday and Tuesday, November 13 and 14, at the Chase Hotel. Prominent on the agenda of activities will be informative talks delivered by industry leaders. There'll also be an outstanding trade exposition of booths, displays, exhibits and demonstrations; movie stars as special guests; and a giant program of entertainment, prizes, cocktail parties, luncheons.

TORONTO

First run holdovers here this week include "Toast of New Orleans" at Loew's Uptown, "Union Station" at Famous Players' Shea's, "Three Little Words" at Loew's, and "The Glass Menagerie" at the University and Nortown, all of which remain for a second week. Among the new films are "Broken Arrow" at the Imperial, "Morning Departure" at the Odeon Toronto, and "Water-

front" at Odeon's Hyland. At the Victoria and Eglinton, "The Outlaw" is kept for a second week. "The Happiest Days of Your Life" stays for a seventh week at Yvonne Taylor's International Cinema, while "All Quiet on the Western Front" enters its third week at her Towne Cinema. Famous Players have double-billed "Colt 45" and "Flame and the Arrow" for their second run showing at the Tivoli and Capitol theatres. Odeon have brought back "Jane Eyre" for a day and date engagement at their Danforth, Fairlawn and Humber theatres. The only Canadian permanent four-theatre day and date combination, 20th Century Theatres' Downtown, Glendale, Scarboro and State, are playing a re-issue program of "Buffalo Bill" and "Suzannah of the Mountains." ... "Oklahoma" stage hit returns for its fifth annual engagement at the Royal Alexandra theatre. ... Sydney V. Roth, supervisor of 20th Century Theatres' Toronto houses, has arranged for all newsreels to cover the 25th anniversary of the Toronto Hadassah annual bazaar November 1.

VANCOUVER

"Our Very Own" at Capitol; "No Way Out" at the Strand. Also playing, "Destination Moon," second week at Plaza and Fraser; "The Chiltern Hundreds" in its eighth and final week at Studio; "Prelude to Fame" at the Vogue; "711 Ocean Drive" at Orpheum; and "Remember the Day," re-issue, at the Odeon-Paradise. ... Bob Murphy, Paramount manager, and Mike Stevenson, booker-salesman, will attend a regional sales meeting at Winnipeg late this month at which Gordon Lightstone, Canadian general manager, will preside. ... Projectionists Local 348 IATSE has opened an office downtown with a fulltime secretary. ... Vancouver visitors are Dave Griesdorf, Odeon circuit general manager; Frank Vaughn, Monogram sales chief; and Harvey Harlick, Columbia general manager. ... B. C. projectionist union, local 348 IATSE, has signed contracts with 89 of the 90 British Columbia theatres for which it is bargaining agent.

WASHINGTON

New openings included: "Copper Canyon" at the Warner; "Dakota" and "The Showdown" at the Metropolitan; "Two Flags West" at the Palace; "The Furies" at the Capitol; "Saddle Tramp" at RKO Keith's; "The Bad Lord Byron" at the Trans-Lux; "The Original Sin" at the Little; "State Secret" at the Playhouse; "The Outsider" at the Dupont. Holdover was "Faust" at the Plaza. Carryover was "Mister 880" at the Columbia. ... Over 300 people attended the Variety Club of Washington's Annual Golf Tournament and dinner dance on Oct. 13 at the Woodmont Country Club. There were 102 golfers participating in the tournament. Prize winners included William Bailey, W. T. Van Doren, James Sandford, Buddy Sharkey, Tom Mudd, Harry Bachman, Al Pratt, Bill Hoyle, Sam Galanty, Cabot Feldman, Al Folliard, Eugene Kramer, and Max Cohen. ... Sidney Lust advises that he plans a children's amusement park to be constructed on ground adjacent to his drive-in theatre in Beltsville, Md. ... The Warner Club will have a "Tacky Party" at the Prince Georges County Country Club on November 2. ... Northern Virginia's Mental Hygiene Society started its first meeting with a showing of "The Quiet One."

The Hollywood Scene

Tourist Finds Television Casting Long Shadow

ESTEEMED EDITOR:

Viewed at vacationer's range, Hollywood's preoccupation with the effect of television upon the future of its art and prosperity appears no less mixed than when witnessed close up but a good deal more reasonably so. This may be due to the story told by theatre marquees read from an automobile cruising the main streets of big cities and small towns in and outside of the television belt. Although the evidence is not yet by any means conspicuous, a traveler with the subject in mind can readily fancy he sees the beginnings of an effect quite generally forecast, with different implications on big pictures and little ones.

Although producers in all ranks have been recovering recently from early fears that television would influence their fortunes drastically, this recovery has been most marked in the case of the men who make big pictures. From various developments, including the recent upturn in theatre revenues, they have got around to the conviction that pictures of the calibre they make will always excel television entertainment by a margin substantial enough to draw the family away from home to the theatre.

On the contrary, the makers of little pictures, basing their calculations on the same data, are finding relief from early fears in the mounting prospect of television sponsors increasing their program expenditures

to the cost level at which it will be practicable for them to make the same pictures for a television sponsor that they now make for theatre use. They foresee in this a state of demand for their specialized methods of economical operation which will warrant them in selling a picture to television first, on a spot cash basis which will recapture its negative cost at once instead of in 18 months or longer, and to such theatres as may want it, here and abroad, afterward. It is in the thinking of those who share this view of the matter that whereas the big picture doubtless always will draw the family from home to the theatre, the time is shortly coming, if not already here, when the little picture will not, and that it's in the nature of things for exhibitors to stop buying them, or reduce rentals to an impractical level, when this condition becomes general. It is also a part of this thinking that a great number of smaller theatres will not survive the television competition.

The marquees glimpsed from a motorcar window give some seeming confirmation to the convictions held by both kinds of producers. It's a long drive between theatres shouting the presence of low- or medium-budget attractions unflanked by other inducements to attendance. It's not so far between theatres closed down for one stated reason or another, some of their marquees bravely declaring "Movies Are Better Than

Ever." A week away from the seat of production it is easy to believe that the producers of the pig pictures and the producers of the little ones could be equally right in their diagnoses. —William R. Weaver

The week saw eight features started and nine completed.

Columbia's Colbert Clark began shooting "Snake River Desperadoes," directed by Fred Sears, with Charles Starrett and Smiley Burnette heading the cast.

"The Globetrotters," Columbia, is produced by Buddy Adler and directed by Phil Brown, with Thomas Gomez, William Brown, Dorothy Dandridge and featuring the Globetrotters.

Jack Schwarz and Jack Seaman started "Cattle Queen" for ELC distribution, with Robert E. Tansey directing Maria Hart, Drake Smith and Douglas Wood.

Producer-director Samuel Fuller started "The Steel Helmet," with Robert Hutton, Gene Evans, Steve Brodie and James Edwards, for Lippert Productions.

At Monogram, Vincent Fennelly started production of "Massacre Valley" with Wallace Fox directing, and presenting Johnny Mack Brown and Virginia Herrick.

Sol Lesser turned cameras on "Tarzan's Peril," directed by Byron Haskin, with Lex Barker and George Macready for RKO.

Julian Blaustine started "Take Care of My Little Girl," Technicolor, for 20th Century-Fox with Jean Negulesco directing Jeanne Crain, Jean Peters, Dale Robertson, Mitzi Gaynor, Helen Westcott, Betty Lynn and Jeffrey Hunter.

"The Travelers," Warner Brothers, is being produced by Anthony Veiller and directed by Raoul Walsh, with Kirk Douglas, Virginia Mayo and Walter Brennan.

THIS WEEK IN PRODUCTION:

STARTED (8)

COLUMBIA

Snake River Desperadoes
The Globetrotters

E. L. CLASSICS

Cattle Queen (United-Int'l, Inc.)

LIPPERT

The Steel Helmet

MONOGRAM

Massacre Valley

RKO RADIO

Tarzan's Peril (Sol Lesser Prod.)

20TH CENTURY-FOX

Take Care of My Little Girl

WARNER BROS.

The Travelers

FINISHED (9)

EAGLE LION

The Tiger (formerly "The Kid from Mexico")

LIPPERT

The Dalton's Last Raid

MGM

The Great Caruso
Red Badge of Courage

MONOGRAM

Colorado Ambush

20TH CENTURY-FOX

The Scarlet Pen
House on Telegraph Hill

UNIVERSAL-INT'L

The Prince Who Was a Thief

WARNER BROS.

Streetcar Named Desire

SHOOTING (33)

COLUMBIA

Two of a Kind
Mask of the Avenger
Hurricane Island

INDEPENDENT

Deep Is the Well (formerly "The Well") (Harry M. Popkin Prod.)
The Belle of Naples (Wm. Szekely Prod.)

The Bargain (Marshall-Flynn Prod.; France)

MGM

Father's Little Dividend
Excuse My Dust
Go for Broke
Inside Straight
Quo Vadis (in color)

MONOGRAM

Trail Dust

PARAMOUNT

Carrie
The Last Outpost (Pine-Thomas Prod.)

REPUBLIC

Heart of the Rockies
Rough Riders of Durango

RKO RADIO

Roadblock
The Gaunt Woman
Macao

20TH-CENTURY-FOX

I Can Get It for You Wholesale
Follow the Sun
On the Riviera
Legion of the Damned
No Highway (England)

UNITED ARTISTS

Queen for a Day (Robt. Stillman Prod.)

UNIVERSAL-INT'L

Don Renegade
Abbott & Costello Meet the Invisible Man
Air Cadet
Up Front (formerly "Up Front with Mauldin")

WARNER BROS.

Goodbye My Fancy
Jim Thorpe, All-American
Operation Pacific
Lullaby of Broadway

BOOK REVIEW

SELDES SEES SCREEN GOING TO PERDITION

THE GREAT AUDIENCE—Movies, Radio, Television. By Gilbert Seldes. 299 pages, no illustrations, no graphs, no index. Yellow cloth. \$3.75. The Viking Press, New York.

by TERRY RAMSAYE

The motion picture is on the highroad to Perdition and Oblivion in a speeding hack, and as for radio and television—they are not much better, in the opinion of Gilbert Seldes, critic and occasional practitioner. His fame was found on his "The Seven Lively Arts," an essay opus of twenty-five years ago, written in an appreciative and friendly attitude toward the entertainments of the people. That, in a preface entitled "Confession of Error" he now repudiates.

This, too, is an animated book. It some way provocatively reminds one of Philip Wylie's "Generation of Vipers," not, however, so pungently vituperative, and certainly not so warranted.

Answers With Indictment

Mr. Seldes keynotes on the cover naming screen, radio and TV, with: "Do they serve a real audience of all our people? Or only an audience of their own commercial creation?" And right away he answers with indictment.

For the author's somewhat subjective purpose he discovers and invents a new and powerful social entity "the mass minority." That minority is made up of the people who are the dominant patrons of the indicted media. He thinks very little of the customers and less of those who serve them, and everything and everybody are wrong—the producers, the distributors, the exhibitors, the bankers, in varying degrees. He confusingly sees the audience vanishing and then uses that old war boom figure of 90,000,000 a week film attendance. He accepts overblown, imaginary statistics from the press agents when they suit his line, and seems to deduce and evolve his own at times.

Of the Intelligentsia

While Mr. Seldes will scorn the term, he is however of the intelligentsia school of critics, with many of whom he ably disagrees. But inescapably he gets around to the Production Code as among these important factors in which he considers the failure of the product. And that, as always in this field of attention, brings him to the subject of sex. He considers that the Code puts such a hush on sex that the pictures dodge honest depiction of its phenomena. He does say: "The background of the Code is composed of one part scandal, one part threat of boycott, and one part (I am sure) an honest desire to make the movies respectable."

The author's most poignant complaint, objective in the service of art no doubt, about the screen's treatment under the Code is that the moral system results in painful "plotting to prevent man and wife from going to bed" and a general refusal to admit and portray the fact that some folks do it just for fun. It seems to some seasoned observers that that would be a proclamation of the obvious, not art.

For Every Fact an Opinion

Also let us assure Mr. Seldes that even among those of his "mass-minority" there is no great misunderstanding. May be he doesn't recognize the cues. He can be assured that the Code has really nothing against sex, only counselling that some details should not be detailed "in Macy's window." He says he really fears that screen inhibitions may chill the development of many adolescent lives. He doesn't get around as much as he used to.

In sum Mr. Seldes has done his usual industrious job of reporting, with organized facts and oceans of them. For every fact he has an opinion, too.

His Code consideration is in fact an elaborated embroidery of the stock position of the hired writing hands in Hollywood who are always critical of the conditions of their assignments. They are employed to work on movies for the makers and merchandisers thereof—and that's that. Otherwise they can hire a camera and see what happens, with the "mass minority."

One Major Fault

The one major fault of this clever thematic discussion is its apparent assumption that the amusement arts exist in a sort of economic vacuum, forgetting quite that the statistics, and much of the incidental commentary do not take cognizance of the controlling influences of the changing American industrial, social and economic scene. Again I say that if you don't like the movies you don't like the people, that Common Man. As we have said before, he is in truth often pretty common, but this is his world. And damned if he wants preachment, teachment or cultural uplift. Mr. Seldes' plea is after all in behalf of people like he is—nice, smart people but not enough of them to make a market for so expensive a medium as the movies. If you agree with Mr. Seldes you'll have fun with his book. If you do not you'll have more.

Let the customers' will be done.

To Honor Meretsky

The Canadian Picture Pioneers will honor Simon Meretsky at a testimonial dinner November 1 at the King Edward Hotel, Toronto.

Monogram Promotes 4

Morey Goldstein, general sales manager of Allied Artists-Monogram, this week announced four promotions in the branch offices. Nate Furst, formerly New York branch manager, has been promoted to Metropolitan district manager and Jack Safer, formerly the Washington branch manager, will be the New York branch manager.

Milt Lipsner will switch from his post as Oklahoma City branch manager to a similar post in Washington. W. G. Carmichael, former salesman in the Oklahoma City branch, will take over as branch manager.

Mr. Goldstein announced that the setting up of a branch and district manager in New York was "in anticipation of the additional business that is expected from this area because of the ambitious 1951 Monogram program spearheaded by six pictures in color and seven extra budget Allied Artists productions."

Ask Injunction to Bar Ticket Interference

A complaint by Henry F. Ungerleider and E. W. McGhan charging interference with distribution of a new type of theatre ticket has been filed in the U. S. District Court in Salt Lake City. These tickets are made so that the serial number drops into the cashier's office rather than being part of the stub sold to the patron.

The plaintiffs, who claim that their newly devised "Snoop-roof" tickets have been approved by the U. S. Treasury Department and the Bureau of Internal Revenue, allege that they have been denied distribution by William J. Korth, Collector of Internal Revenue in Salt Lake City.

U.S. District Court Judge Willis W. Ritter filed an order to show cause, ordering Mr. Korth to show why an injunction should not be granted restraining him from interfering with the sale of tickets. Mr. Korth must reply before November 3.

Olivia de Havilland Cited By New York Exhibitors

Olivia de Havilland last week was presented an award at the annual installation of New York Independent Theatre Owners Association "for her artistry and as a top money making actress of 1949-50." The presentation of a cigarette box took place at the Astor Hotel with some 175 present. Rudy Sanders, charter member, became an honorary life member.

Monogram Deal Set

Sr. Lirio Rodriguez of the Cosmopolitan Film Del Uruguay has concluded a distribution deal with Monogram and Allied Artists for a number of films including: "The Babe Ruth Story," "Bomba on Pather Island," "The Gangster," "The Dude Goes West," "The Hunted," "Decoy," "Kidnapped," "High Conquest," "Black Market Babies" and "There's a Girl in My Heart."

Sales Drive Announced By Columbia

Plans for the "Montague Sweepstakes Sales and Liquidation Drive" in honor of A. Montague, vice-president and general sales manager of Columbia, were announced this week at the company's home office in New York. The drive will be divided into two parts: The first of 13 weeks from October 27 to January 25, will be known as the "Qualifying Round," and the second, to be called the "Home Stretch," will take 22 weeks from January 26 to June 28.

A company statement said that "this year's sales drive takes on added significance because of the tremendously augmented program to be offered by Columbia between October 27 and June 28. During this time the company will release the greatest number of AA and A productions ever offered exhibitors during any eight-month period in the history of the company."

The following films will be included in the campaign product: "Born Yesterday," "The Brave Bulls," "The Hero," "Harriet Craig," "Balentino," "The Flying Missile," "Two of a Kind," "State Secret," "Lorna Doone," "The Killer that Stalked New York," "The Whistle at Eaton Falls," "Santa Fe," "Emergency Wedding," "Operation X," "Al Jennings of Oklahoma," "He's a Cockeyed Wonder" and "Stage of Tucson."

These pictures, already in release, will also be included: "In a Lonely Place," "711 Ocean Drive," "The Petty Girl," "Between Midnight and Dawn," "The Good Humor Man," "The Fuller Brush Girl," and "Last of the Buccaneers." Also to be featured in the sales drive are the films in Columbia's "16 Group," Gene Autry productions, Charles Starrett-Smilely Burnette Westerns and the special reissue double bill of "Gilda" with Rita Hayworth, and "Platinum Blonde," starring the late Jean Harlow.

Court Denies Interrante Percentage Motion

Austin Interrante, Pennsylvania exhibitor, has been denied motions to dismiss the complaints brought against him by Warner Brothers, United Artists, RKO, Twentieth Century-Fox and Paramount in U. S. District Court, Scranton. Judge Murphy said the motions were based on alleged legal insufficiency, lack of jurisdiction, illegality and other grounds. The court also denied the motion of the Rowland theatre, Pittsburgh, for a more definite statement of claims.

UA Opens "Iroquois Trail"

United Artists held the premiere of the Edward Small production, "The Iroquois Trail," based on the James Fenimore Cooper "Leather Stocking Tales," Thursday at the Palace theatre in New York.

Spyros Skouras to Head World Brotherhood Body

Spyros P. Skouras, president of Twentieth Century-Fox, has been appointed chairman of a worldwide committee whose objective will be the enlarging of the program of World Brotherhood, an organization formed last June to promote good will and understanding among people. The announcement was made by Dr. Arthur H. Compton, Nobel Prize physicist, who is general chairman. The global operation will be similar to that of the National Conference of Christians and Jews, with branches to be established in every major city of the world. Serving on Mr. Skouras' committee are the three national chairmen of the National Conference: Charles E. Wilson, president, General Electric; Thomas E. Braniff, president, Braniff International Airways, and Robert Straus, chairman, American Smelting and Refining Company. Other film executives in the group are J. Robert Rubin, vice-president, Loew's, Inc., and Murray Silverstone, Twentieth Century-Fox International president.

Dore Schary Book on Production Published

Dore Schary's book, "Case History of a Movie," was to be published Friday to coincide with the national release of "The Next Voice You Hear," to which its contents are primarily devoted. The book is divided into four sections: the story and the script; preparation for production; shooting the picture, and finishing the picture.

In the book, the MGM vice-president in charge of production points out that a picture of major studio quality cannot be made for much less than \$500,000, and that such a picture may not break even until the public buys more than \$2,000,000 worth of tickets.

Mr. Schary warns against cliché or tawdry publicity. He cites the most hopeful thing in the film industry to be the current improvement of motion pictures.

Arent Is President Of Laurel Films

John Arent has been named president of Laurel Films. He previously held the posts of production supervisor and vice-president. Mr. Arent also will serve as executive producer, a post he assumed during the production of "Mister Universe" with Jack Carson, Bert Lahr and Janis Paige, which was recently completed in New York. Mr. Arent joined the company about three years ago, prior to which he was in the banking and financing business.

Elect Busic Variety Head

Joe W. Busic has been elected Chief Barker of the Grand Rapids Variety Club Tent. Other elected officers include C. Dewey Allen, first assistant; Walter Fisher, dough guy; Clive Waxman, property master; Donald T. Elliott, Howard Sturgess, Walter J. Norris, Gus Langerman, Herbert Boshoven and Edward Lane, board of governors.

Directors in Vote Back Mankiewicz

HOLLYWOOD: The controversy within the Screen Directors Guild over the loyalty oath ended with a surprise twist this week when the SDG membership unanimously voted its confidence in Joseph L. Mankiewicz and demanded the resignation of the entire board of directors.

The vote came after a seven-hour meeting during which Mr. Mankiewicz presented his point of view in the controversy which had split the guild. Mr. Mankiewicz opposed the anti-Red pledge on the ground that it should be demanded only by a Government agency. He also pointed out that he had already taken an oath under the provisions of the Taft-Hartley law.

A group of SDG board members thereupon demanded Mr. Mankiewicz's recall, which was opposed by 25 directors. The latter took the issue to court and obtained a promise from the guild that recall ballots not be counted until after the membership meeting. Prior to this, and after bitter opposition to their president, the SDG board reversed itself and came through with a unanimous vote of confidence. Opposition to Mr. Mankiewicz was centered in Cecil B. DeMille, Clarence Brown, Frank Capra and Leo McCarey.

The membership this week not only demanded the resignation of the entire board, but also creation of a committee to investigate charges of irregularity against certain board members and Vernon Keays, executive secretary pro tem of the guild. At the same time, the 25 who had supported Mr. Mankiewicz were given a vote of confidence.

The Motion Picture Industry Council this week issued a statement deploring "the hysterical climate created by inaccurate, unofficial and unauthorized reports of its deliberations." Stating its opposition to Communism, the MPIC said that, on the other hand, it disagreed with those who persist in calling Communist all who disagree with them. "MPIC does not believe a man is a Communist solely because he is called one. Nor does it believe a man is not a Communist solely because he slyly . . . signs an oath saying he is not."

Technicolor Nine Month Profit \$1,464,146

The net consolidated profit after taxes on income and other charges of Technicolor, Inc., for the quarter ended September 30, 1950, is estimated to be \$474,380.72, equivalent to 52 cents a share. The net consolidated profit after taxes on income and other charges of the company for the nine months ended September 30, 1950, is estimated to be \$1,464,146.92, equivalent to \$1.59 a share as compared with \$1,768,549.26, equivalent to \$1.92 a share, for the corresponding nine months of 1949.

FCC to Fight Objection to Color Ruling

The Federal Communications Commission last week indicated it would "vigorously oppose" actions brought against it by RCA and the Pilot Radio Corporation seeking injunctive relief against its decision approving the CBS color television system.

In Washington, Senator Ed Johnson, chairman of the Senate Interstate Commerce Committee, defended the FCC, stating it had met its responsibilities "to the fullest extent possible." He also deplored what he called the manufacturers' "sit-down-strike" aimed at hampering the activities of the FCC.

The FCC has authorized the Columbia Broadcasting System to start transmitting commercial color telecasts starting November 20. RCA and most of the manufacturers have declared the CBS system costly and incompatible. RCA has developed an all-electronic system.

Wayne Coy, FCC chairman, last week said he resented the RCA charge that a device developed by an FCC engineer had determined adoption of the CBS system. Mr. Coy noted that the commission was "perfectly competent and has the ability to determine between contesting forces." He added that the engineer was not a member of the FCC and that he was "in no way in a position to determine the vote of a single member of the commission."

RCA this week told its dealers that "black and white television will remain the backbone of the industry for some years to come" and that color broadcasting was "at least two years away." The letter repeated charges made by David Sarnoff, RCA board chairman, that the CBS system was "scientifically unsound" and not good enough for the American public.

Senator Johnson's defense of the FCC pointed out that broadcasting in color for the present was permissive and not mandatory and that color television would be available only for a few hours and over a few stations. He also said the FCC had left the door open to other color systems, but failed to explain this observation.

General Precision to Show 16mm Theatre Television

"Videofilm," General Precision Laboratory's method of presenting television programs in the theatre, will be demonstrated at the Theatre Owners of America convention in Houston next week.

It is a film relay system, using 16 mm film to cut costs. The system's rapid film processor develops, washes, dries, fixes, and relays the 16 mm film to the projector within 40 seconds. The projector will throw on an 18 by 24 foot screen.

The system was unveiled to the trade the first time at the recent TESMA convention in Chicago.

IN NEWSREELS

MOVIETONE NEWS, No. 85—President Truman's foreign policy speech. Five years of U.N. sees peace nearer to reality. East Berlin plebiscite. Dionne Quints here. Connie Mack retires. Horsemanship.

MOVIETONE NEWS, No. 86—The Orient at the crossroads. Reds imperil Indo-China. Canadian Quints visit New York Quads. British royal christening. Tyrone Power hands over a fortune. Football.

NEWS OF THE DAY, No. 215—President Truman warns Soviet, lauds MacArthur. West Germans show up Red elections. Dionne Quints in New York aid charity. Equine stars. Football. Bullfighting.

NEWS OF THE DAY, No. 216—War nears end as U.N. forces mop up in North Korea. French suffer heavy losses in Indo-China. Quints visit Quads. Royal christening. Football.

PARAMOUNT NEWS, No. 18—International weight lifters. Connie Mack retires. Spanish riding school. George Bernard Shaw in first pictures since leaving hospital. Red election in Berlin. Dionne Quints in New York.

PARAMOUNT NEWS, No. 19—Red resistance collapses in North Korea. Days of crisis in Indo-China. Bob Hope in Japan. Royal christening. Gridiron parade.

TELENEWS DIGEST, No. 42-B—President Truman reports. Indo-China report. Marines at ease in Korea. GI's have difficulty pronouncing Korean names. Maurice Chevalier at 62. New York host to Dionne Quints.

TELENEWS DIGEST, No. 43-A—Resistance crumbles in Korea. Reds attack in Indo-China. Red terror exposed in New York. Florida's worst hurricane since 1935. Diamond Fashions.

UNIVERSAL NEWS, No. 397—President Truman's foreign policy speech gives Reds warning. People in the News: Marta Toran, Alexis Smith, Dionne Quints. Spanish riding. Weight lifting.

UNIVERSAL NEWS, No. 398—Korean mop-up. Indo-China air-lift. Princess Anne christening. Football.

WARNER PATHE NEWS, No. 122—Dionne Quints visit New York. President Truman on Asia policy. Propaganda war flares as Red Germany votes. Connie Mack steps down. Paris muscle duel. Football. Vienna trophy on tour.

WARNER PATHE NEWS, No. 123—Victory in Korea. Crisis in Indo-China. Bob Hope visits GI's in Japan. Royal christening in England. Fashions in furs. Football.

New England Allied Elects M. J. Mullin

At a meeting in Boston, the Allied Theatres of New England elected M. J. Mullin, president of New England Theatres, Inc., to head their organization.

Other officers elected were Samuel Pinanski, president of American Theatres Corporation, Charles E. Kurtzman, division manager of Loew's, Inc., Benjamin Domingo, division manager of RKO Theatres, Max Melincoff, district manager of Warner Theatres, and Al Somerby, Howard theatre, vice-presidents; Stanley Sumner, University theatre, treasurer; John J. Ford, general manager of Maine and New Hampshire Theatres, chairman of the board.

Directors named were: I. J. Hoffman, E. Harold Stoneman, John S. Giles, Edward A. Cuddy, James H. Doyle, Walter A. Brown and Lloyd J. Clark. Mrs. Anna Hughes Driscoll was appointed executive secretary and Frank E. Lydon field secretary.

No Complaints Voiced On Advertising Short

The "Chiquita Banana" advertising short which is shown in Balaban and Katz theatres in Chicago has aroused no customer complaints, according to a circuit spokesman. Last year, when the circuit ran an advertising short for Chesterfield cigarettes with the proceeds going to charity, the complaints were numerous. The current short is strictly commercial. The circuit has not decided yet whether it will accept any more of this type of advertising.

Truman U.N. Talk on TV At 5 Houses

President Truman's address before the United Nations General Assembly Tuesday was carried via television on the screens of five theatres in the east, the Paramount in New York; Fabian Fox, Brooklyn; Century Marine, Brooklyn; Century, Queens, L. I., and American Theatres' Pilgrim in Boston.

Except for the New York Paramount, which uses Paramount's intermediate system utilizing film, all houses employed the RCA projection unit. In no instance was there an admission increase.

Theatres in Chicago and Detroit last Saturday again televised football games to moderate attendance.

In New York, RKO announced that its RKO Fordham in the Bronx would inaugurate theatre television this Saturday as a supplement to the double feature screen show. Officials and engineers of RCA, whose unit is employed at the theatre, and of RKO were scheduled to be on hand for the event.

A report from Detroit said last Saturday's Michigan-Wisconsin game on the screen of the Michigan drew 1,800, with receipts totaling \$1,600. The house cut admission prices for the exclusive presentation to 80 cents.

In Chicago, the State-Lake carried another of the "Big Ten" football games, showing considerable improvement over the two past telecasts of University of Illinois home games from Champaign. About 2,000 attended.

Betty Hutton Appearances Set for "Let's Dance"

Betty Hutton will make a series of appearances in advance of Paramount's Technicolor musical, "Let's Dance," in which she co-stars with Fred Astaire. Her first stop will be at the Michigan theatre, Detroit, November 16, for the film's premiere. Other scheduled personal appearances are at Battle Creek and Lansing, Mich.

Rankin Mixed "Jacks"

In part three of Harland Rankin's account of his trip to Alaska, published in MOTION PICTURE HERALD October 7, two "Jacks" got a little mixed. The article told of Jack Cardell, who runs the Hitching Post theatre in Calgary. The second Jack mentioned is Jack Barron, a showman who started out as a lawyer. Mr. Rankin calls him "one of the outstanding men in Calgary" and one of the busiest men in town. He likes to invent unique gadgets in his "Get Away Room."

Montevideo Theatre Opens

The Cine Plaza, new 2,400-seat theatre built by the Glucksmann-Cinesa interests in Montevideo, Uruguay, has opened. The opening feature was Eagle Lion Classics' "Saraband."

"What the Picture did for me"

Columbia

BODYHOLD: Willard Parker, Lola Albright—This we double billed to nice weekend business with Autry picture.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

KILL THE UMPIRE: William Bendix, Una Merkel—Did nice Friday, Saturday business at end of the ball season. Lots of comedy, and well liked. Played Friday, Saturday, October 6, 7.—Shirley W. Booth, Booth Theatre, Rich Hill, Mo.

MULE TRAIN: Gene Autry, Sheila Ryan—One of the better Autry pictures. Better than average business, based on the popular song, "Mule Train." Played Friday, Saturday, October 6, 7.—Shirley W. Booth, Booth Theatre, Rich Hill, Mo.

RIDERS IN THE SKY: Gene Autry, Gloria Henry—What would we do without Autry, Rogers and Cassidy westerns? They are our old standbys. This was another good picture for box office.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

ROGUES OF SHERWOOD FOREST: John Derek, Diana Lynn—Above average gross on this Technicolor thriller.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

Hallmark

PRINCE OF PEACE, THE: D. Bruce—This road-show attraction proved to be good to every patron. I'm still happy to know that so many people are interested in Jesus Christ. Our little theatre was packed to the rafters.—Played Friday, October 6.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Lippert

RED DESERT: Don Barry, Tom Neal—Fair western. Too much walking in the Red Desert spoiled this would be good western. Average attendance. Played Saturday, October 7.—Pat Fleming, Gail Theatre, Round Pond, Ark.

ROCKETSHIP XM: Lloyd Bridges, Osa Massen—To those interested in astronomy, this picture is very entertaining and suspenseful, but here it proved to be a big disappointment. Not as good as we expected. Played Sunday, October 8.—Pat Fleming, Gail Theatre, Round Pond, Ark.

ROCKETSHIP XM: Lloyd Bridges, Osa Massen—This picture we went out after with window cards, special ticket for innovations on first rocket ship to the moon, novelties for school kids, and will say that it paid off nicely—not any better than "State Fair." Played Wednesday, Thursday, October 11, 12.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Metro-Goldwyn-Mayer

ASPHALT JUNGLE: Sterling Hayden, Louis Calhern—This failed us miserably. Regret I have had to play it. Business very poor. Played Monday, Tuesday, October 2, 3.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

BORDER INCIDENT: Ricardo Montalban, George Murphy—One of the most suspenseful Government agent pictures I have ever witnessed. It's a little too brutal for children to see, but since it is supposed to be true, every adult interested in this kind of picture will be thoroughly pleased. Played Wednesday, Thursday, October 4, 5.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Paramount

CAPTAIN CAREY, U. S. A.: Alan Ladd, Wanda

MOTION PICTURE HERALD, OCTOBER 28, 1950

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Hendrix—Action picture with some Italian dialogue. Improperly sold as top bracket. Alan Ladd must have the picture behind him to draw in this small town. Played Wednesday, Thursday, October 11, 12.—Shirley W. Booth, Booth Theatre, Rich Hill, Mo.

SUNSET BOULEVARD: Gloria Swanson, William Holden—A well produced feature, but a dud at the box office in suburban runs.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

SUNSET BOULEVARD: Gloria Swanson, William Holden—It's really a pleasure to hear the patrons' comments after they've seen a movie like this. Paramount (and the entire industry) should be proud of this GIANT among motion pictures. Academy Award nominations most certainly will go to William Holden, Erich von Stroheim, Nancy Olson, and last, but certainly not least, Miss Gloria Swanson, whose grand performance in this picture serves to remind us how much we've missed her. (Please don't ever desert us again, Gloria!) Business: Very good, topping everything from Paramount this year, except "Samson and Delilah." Played Thursday, Friday, Saturday, Sunday, Monday, October 12, 13, 14, 15, 16.—Earl Potter, Tivoli Theatre, Miami, Florida.

Republic

JUNGLE STAMPEDE: George Breakston, Yorke Coplan—This is one of the best jungle pictures we have shown. It carries you into the heart of Africa and shows everything complete. I think this is especially good for small towns. Played Tuesday, October 10.—O. Fomby, Paula Theatre, Homer, La.

RKO-Radio

OUR VERY OWN: Ann Blyth, Farley Granger—Well made feature. Should have grossed more, but what can we expect with three television stations in Cincinnati?—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

Twentieth Century-Fox

FIGHTING MAN OF THE PLAINS: Randolph Scott, Bill Williams—Nothing big about this picture. We didn't do our usual weekend business with this one. Played Friday, Saturday, October 13, 14.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

MOTHER DIDN'T TELL ME: Dorothy McGuire, William Lundigan—Good little comedy life of a doctor. Liked by most of them, but not strong enough for an "A" feature. Did not draw.—Played Sunday, Monday, Tuesday, October 8, 9, 10.—Shirley W. Booth, Booth Theatre, Rich Hill, Mo.

MY BLUE HEAVEN: Betty Grable, Dan Dailey—One of the best musicals we have had this year. Betty Grable and Dan Dailey are excellent. Beautiful color. All favorable comment. Business far above average. Played Saturday, Sunday, Monday, October 14, 15, 16.—O. Fomby, Paula Theatre, Homer, La.

STATE FAIR: Jeanne Crain, Dana Andrews, Dick Haymes—Played this Thanksgiving to extra business. This picture is worth bringing back. You can't miss in small towns. Good, lovely, wholesome entertainment. Television or not, they came out. Played Monday, Tuesday, October 9, 10.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

United Artists

KISS FOR CORLISS, A: Shirley Temple, David Niven—Audience seemed to get kick out of this one. Priced right and did O. K. at box office. Played Friday, Saturday, October 13, 14.—Shirley W. Booth, Booth Theatre, Rich Hill, Mo.

Universal

FRANCIS: Donald O'Connor, Patricia Medina—Good comedy about a talking Army mule. Everyone enjoyed it here. It's worth booking and deserves your best playing time. Played Sunday, October 1.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Warner Bros.

DESTINATION TOKYO: Cary Grant, John Garfield—Doubled with "God Is My Co-Pilot"—a terrific combination. Will help keep you in business for another week.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

FLAME AND THE ARROW, THE: Burt Lancaster, Virginia Mayo—A good Technicolor production that did above average. Doubled with "50 Years Before Your Eyes"—made a good combination.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

FLAXY MARTIN: Virginia Mayo, Zachary Scott—Virginia a lovely person, but she can't hold up all the Warner product. We didn't enjoy business with this one. Played Wednesday, Thursday, October 4, 5.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

FLOWING GOLD: John Garfield, Frances Farmer—Believe me, there wasn't even a nickel in this picture at the box office on house receipts with it. Played Wednesday, Thursday, October 4, 5.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Shorts

Columbia

STOOG COMEDIES: We tried repeating one every Saturday matinee: kids love them; helped gross.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

Paramount

THE HUSKY PARADE: Sportlight—Thought this was a dog picture, as did our patrons. California beat the Huskies in every race. Right interesting short.—Shirley W. Booth, Booth Theatre, Rich Hill, Mo.

LUMBERJACK AND JILL: Popeye—The best Popeye cartoon I've played.—Pat Fleming, Gail Theatre, Round Pond, Ark.

OLD SHELL GAME, THE: Noveltoon—Very good cartoon.—Pat Fleming, Gail Theatre, Round Pond, Ark.

"Harriet Craig" Opens

Columbia opened "Harriet Craig" October 25 at the Byrd and State in Richmond.

Jolson Dies At 64; First Talkie Voice

Al Jolson, 64, the man whose voice launched talking motion pictures and captured the heart of America with innumerable renditions of "Mammy" and "Sonny Boy," died in San Francisco October 23.



Al Jolson

He had just returned from entertaining troops in the Korean war theatre. Death was due to a heart attack. He was in San Francisco for a recording session with Bing Crosby.

Mr. Jolson was one of this country's

best loved and most widely-known entertainers. His real name was Asa Yoelson and he was born in Russia on May 26, 1886, the son of a Jewish cantor, who had hopes that the boy would follow in his footsteps.

Instead, young Jolson soon showed his love for show business, running away from home three times, only to be brought back. Eventually he got a job singing in a Washington cafe and later formed the Jolson, Palmer and Jolson vaudeville team with a brother and a friend. Soon after that, the singer used burnt cork for the, first time for an appearance in Brooklyn.

In 1911, Mr. Jolson was engaged for a show at the New York Winter Garden, where he appeared for a number of years. This was the same house, incidentally, where his voice was first heard from the screen in Warners "The Jazz Singer," the picture which introduced talking films, and the first of a long series of camera appearances for Jolson. But he returned periodically to the stage. Came the war and Mr. Jolson was among the first to go overseas to entertain the troops. In 1944 he joined Columbia as a producer and then came his greatest triumph, "The Jolson Story," in which young Larry Parks imitated the Jolson style while the real Jolson voice was on the sound-track.

Following the tremendous success of the picture, Columbia made "Jolson Sings Again" and Jolson once again was atop the entertainment ladder.

Thomas T. Lyons

Thomas T. Lyons, 51, head of the print shipping department of Warner Brothers' home office in New York, died suddenly October 22. A pioneer in the industry, he is survived by his wife and daughter.

Gordon Wiles

Gordon Wiles, 46, art director, production designer and director for the past 21 years, died October 17 in Hollywood after a long illness.

Short Product in First Run Houses

NEW YORK—Week of Oct. 23

ASTOR: *Paraplegics*.....Paramount
Feature: *Edge of Doom*.....RKO

CAPITOL: *Table Toppers*

(Pete Smith).....MGM
Framed Cat.....MGM
Feature: *A Life of Her Own*.....MGM

CRITERION: *Pop-Im-Pop*.....Warner Bros.

Three Hams on Rye.....Columbia
(Three Stooges).....Columbia
Feature: *Wyoming Mail*.....Universal

MAYFAIR: *Canary Row*.....Warner Bros.

McCarthy and Snerd in.....Warner Bros.
Sweden.....Warner Bros.
Feature: *Louise*.....Universal

PARAMOUNT: *Cowboy Crazy*

(Pacemaker).....Paramount
Quick on the Bigor (Popeye).....Paramount
Feature: *Dark City*.....Paramount

RIVOLI: *You Can Beat the A-Bomb*.....RKO
Gobs of Fun (Cartoon).....Paramount
Feature: *Two Flags West*.....20th-Fox

ROXY: *Football Payoff Plays*.....20th-Fox
Mother Gooses Birthday Party.....20th-Fox
Feature: *All About Eve*.....20th-Fox

STRAND: *Stooge for the Mouse*

Warner Bros.
Paddle Your Own Canoe.....Warner Bros.
Royal Rodeo.....Warner Bros.
Feature: *Three Secrets*.....Warner Bros.

CHICAGO—Week of Oct. 20

UNITED ARTISTS: *New Pioneers*.....Paramount
Feature: *Walk Softly, Stranger*.....RKO

ROOSEVELT: *Trouble Indemnity*.....Columbia
Operation Jack Frost.....Paramount
Feature: *Destination Moon*.....Eagle Lion

GRAND: *Bunker Hill Bunny*.....Warner Bros.
Feature: *Edge of Doom*.....RKO

Legion of Decency Approves 16 of 19 New Productions

The National Legion of Decency this week approved 16 of 19 new films. In Class A-1, morally unobjectionable for general patronage, were "Cassino to Korea," "Double Crossbones," "Hot Rod," "Kangaroo Kid," "Last of the Buccaneers," "Rocky Mountain," "Two Flags West," "Two Weeks With Love" and "Outcast of Black Mesa." In Class A-2, morally unobjectionable for adults, were "Harvey," "The Jackpot," "The Mad Queen," "Paper Gallowes," "Train to Tombstone," "Tripoli" and "Walk Softly, Stranger." "All About Eve," "The Miniver Story" and "Naughty Arlette" were placed in Class B, morally objectionable in part for all.

Greer Garson's Eleventh Film at Music Hall

When MGM's "The Miniver Story" opened at the Radio City Music Hall in New York, Thursday, it was the eleventh Greer Garson starring vehicle to play the theatre in the past 10 years. Since opening with "Pride and Prejudice" in 1940, her pictures have totaled 63 weeks' playing time. Miss Garson's films hold MGM's long run and runner-up records at the New York house.

Set Pre-release Rates

MGM has set six pre-release engagements for "Two Weeks' With Love." It will play in Columbia, Mo., October 29; Oklahoma City, November 2; Houston and Cleveland, November 3; St. Louis, November 4, and San Francisco, November 9.

Mrs. Anne Schwalberg

Mrs. Anne Quint Schwalberg, wife of A. W. Schwalberg, president of Paramount Film Distributing Corporation, died October 23 at her home in New Rochelle, N. Y., after a lengthy illness. She is survived by her husband, a son, Martin, and a daughter, Elizabeth.

To Release 'Joan' Nov. 1

"Joan of Arc," the Sierra Productions Technicolor film distributed by RKO, and winner of a multitude of awards from organizations and publications throughout the world, will go into general release November 1, it has been announced by Robert Mochrie, vice-president and general sales-manager of RKO.

The first engagements are as follows: November 1, RKO Keith theatre, Washington, D. C.; November 3, Capitol theatre, Montreal; November 15, Orpheum in New Orleans and Missouri in Kansas City, Mo.

The film, starring Ingrid Bergman and Jose Ferrer, and produced by Walter Wanger, has been hailed in the U. S. and abroad as one of the screen's classics. In France and Belgium, especially, the awards and citations praised the quality of content and performance.

Among the many awards, the following were especially noteworthy; special award by the Motion Picture Academy of Arts and Sciences to Mr. Wanger for "distinguished service to the industry, and adding to the moral stature of the industry"; Oscar for the best color photography to Joseph Valentine, William V. Skall and Winton Hoch; "The Challenge" by the *Cine Revue*, Belgian magazine—the top Belgian award for motion pictures—as the most successful film of 1949; and a French "Oscar" to Miss Bergman, whose performance was judged by French audiences and exhibitors as the best by any foreign actress in 1949.

Re-releases Zane Grey Films

Favorite Films Corporation is scheduling 20 Zane Grey Westerns for re-release in this country and Canada. Moe Kerman, president of the organization, has announced that 40 RKO Metropolitan New York neighborhood theatres have contracted to play two of these films, November 13 and 14.

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

TV or Not TV—That Is The Question

*Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune
Or to take arms against a sea of troubles?
—Hamlet Act 3, Part 1.*

TELEVISION is in a dither over color, and the motion picture industry can well afford to sit back and enjoy the situation. We went through that, beginning forty years ago, and we can now count our blessings in terms of progress which must be accomplished, item by item.

The current controversy will put a damper on buying of sets, and it will cause several millions who have been eager for television to ask questions of the trade, as to what they may expect or how and when they may hope to get it. If you have a fragmentary knowledge, you will be able to understand these facts:

Color television is today where Kinemacolor stood, circa 1910, and they were adding color to black-and-white by mechanical means, a revolving color wheel which also adds some problems along with the color. We were in the projection booth when Kinemacolor projected the India "Durban" and we remember the machines running at three times normal projection speed.

Just satisfy yourself that under the CBS system, recently approved by the FCC, color comes, in television, only by means of a rapidly revolving color wheel which projects three images in color separation through as many color gelatines or color factors, interposed between the actual radio reception and the eye.

Every frame of Technicolor film is a good example of color photography, and will stand magnification to screen size, because the color is *in the film*, not in a color wheel or other device which adds color to the black-and-white positive. Technicolor is a perfection of two score years of inventive processing, and we've personally visited the Technicolor museum in Boston where they buried more corpses on the way to perfection, than you'll find on a gold lode.

AWARD WINNER

Henry Scholl, manager of the RKO Capitol theatre, in Trenton, N. J., and winner of a Quigley Grand Award for 1949, was in New York this week to receive his plaque from the hands of Gene Autry, which is fitting and proper, since Henry won his Award for having put on a super-colossal "Gene Autry Day" in Trenton, without Gene Autry.

Now, it was nice for the two to meet, and for Gene to add his personal acknowledgement and appreciation for the undertaking of a municipal holiday, in his name. The pattern of "Gene Autry Day"—without Gene Autry—has been followed elsewhere, and it has resulted each time in a street parade, great cooperation from local merchants who handle Gene Autry franchise accessories, and the apparent happiness of a multitude of Gene Autry fans of all ages and descriptions.

In 1949, for the first time in the Quigley Awards competition, there were two Grand Award plaques of equal weight. One was presented in Kansas City, in August, to Willis Shaffer, who is a two-time winner of the Grand Award. Willis won for his campaign submitted from the Fox Achison theatres, Achison, Kansas, a town of 16,000 population. Henry Scholl was declared a winner in the other classification, from Trenton, N. J., a city of 124,697 population, where he had the benefit of home office cooperation.

We are proud of both, for the evidence of showmanship which they have contributed, as an incentive to other contenders for the Quigley Awards. It is axiomatic that winners of the Grand Awards go on to better things through well deserved promotion. The Award itself is the most envied and most desired among theatre managers.

Russell Rhyne, manager of the Fox theatre, Springfield, Mo., provides the neat trick of the week, in his exploitation of "711 Ocean Drive." He retained a wide-eyed girl who stopped passers-by with the polite inquiry, "Could you direct me to 711 Ocean Drive?" If they told her it was the attraction at the Fox theatre, they received guest tickets. But if they admitted they didn't know, she handed them a neatly printed card which told all, including plugs for the picture, playdates and admission prices.

And under the heading of slight deviations from former style: You recall that many managers "sold" silver dollars for 73c as promotion for "Winchester 73," with plenty of newspaper publicity resulting? Now, John DiBenedetto, relief manager of Loew's Poli theatre, Worcester, Mass., has been selling \$10 bills on the street, for \$8.80, as exploitation for "Mister 880." Tear sheets from the *Worcester Evening Telegram* indicate no loss on the transaction.

From one Colonel to another, our congratulations to Pierce E. McCoy, manager of the Miller theatre, Augusta, Ga., on his appointment as an Aide de Camp on the Governor's staff, with the rank and grade of Colonel, by his Excellency Herman E. Talmadge, Governor of Georgia and Commander of the Army, Navy and Militia thereof. We have a photo of the proclamation to that effect, under seal of the sovereign State of Georgia.

Twenty years ago, when Marvin MacIntyre was "promoted" from official representative for Pathe News in Washington, to a higher position as Secretary to the President of the United States, we were similarly honored by the Governor of Kentucky. It's not very exclusive; in fact, there are 27,000 Kentucky Colonels, but the saying goes, "once a Colonel, always a Colonel" and it's a fine public relations organization for the State of Kentucky, built up of boosters who have seldom been there. —Walter Brooks

Small Town Promotion

THE WORKING MANAGER in small situations really has to work to get exploitation results, with little money to spend and few resources to draw upon. But these pictures prove that a good showman can usually find a way to attract attention to his theatre.



Leonard Tuttle, manager of the St. Albans theatre, St. Albans, L. I., built this ingenious display for "The Third Man" out of plywood with the "eye" illustration cut from a poster, and ribbons connecting to the three figures.



Al Perkins, manager of the Roxy theatre, Midland, Ont., had this rustic float in a street parade as ballyhoo for "County Fair," which was in keeping with the picture and the season. Everybody had fun.



Steve McManus, manager of the Odeon theatre, Fort William, Ont., used a window display mannequin and a borrowed fur wrap, to dress his own "Petty Girl" when he had only a few stills available to advertise the picture, with this result.



Robert H. Perkins, manager of the Lynn theatre, Woodbine, Kentucky, built his own replica of "Wake Island" on the street front, with a few burlap bags, some barbed wire and the Postmaster's flag, unfurled in proud glory.

The Mary Lou theatre, Marshall, Missouri, produced this banged-up ballyhoo at small expense, and you can see from the rapt expression of the interested bystander that it attracted the attention of potential customers, at the point of sale.



Ft. William Ont., Boasts A Showman

Steve McManus, manager of the Odeon theatre, Fort William, Ontario, sends his appreciation to Isabel Austin, advertising and publicity director of the Roxy theatre on Broadway, for a picture he saw in the Round Table of patrons claiming guest tickets for "Mister 880" when they presented dollar bills containing the figures "880." Steve says he put the idea into effect and it worked like a charm. The stunt caused lots of comment and soon regular patrons as well as new customers took advantage of the offer.

He also sends a description of "Mr. Odeon Calling"—a personality campaign to ring doorbells throughout Fort William in a sustained effort to increase business and promote public relations. Two small cartoon ads have been used locally, to tell residents that they might have a caller, and to promise them that if they knew what was playing at the Odeon, they would receive guest tickets.

Lists were published of names and addresses who had won in this memory test and hints were given as to where "Mr. Odeon" might be next day in his tour of the city. A card reading "Sorry you were not at home when I called today" was left when necessary. Steve reports that the effect has been to encourage non-movie-goers, to establish the Odeon name, to answer film industry questions and problems at first hand, to listen to complaints and rectify errors, to give the manager personal contact with patrons in their homes and to know the city and its people better. We surmise that "Mr. Odeon" is Steve McManus, in person.

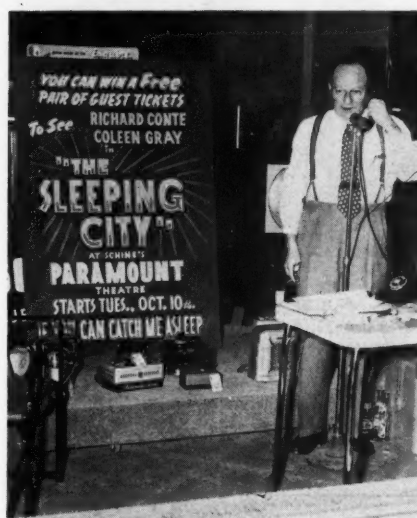
Warns Patrons to Watch Out For Advertising

Lou Cohen, manager, and Norm Levinson, assistant, at Loew's Poli, Hartford, Conn., really put the squeeze on their patrons by circulating a handbill, warning Hartford citizens to watch out for \$1.00 counterfeit bills, and then flooding the town with exactly that, all neatly imprinted as ads for "Mister 880"—his upcoming attraction. You can't blame the folks for falling for such a warning, or for taking a close look at their dollar bills thereafter.

Metro Exploiteer Helps "Stars in My Crown"

Robert W. Case, city manager of Walter Reade's theatres in Kingston, N. Y., had the cooperation of veteran Elliott Foreman, MGM exploiteer attached to the New York area, in arranging a test run of "Stars in My Crown" to set the picture for the Reade houses. They followed the pattern which has been so successful in other key-city and test-run demonstrations, of placing the picture well out in front for a church audience that seldom attends the movies.

SYRACUSE STUNT MAN



Dick Feldman, manager of Schine's Paramount theatre, Syracuse, spent the night in this store window, offering free tickets for "Sleeping City" to anybody who caught him napping. A nearby restaurant sent in a steak dinner that interested everybody passing by, and all the taxi drivers and disc-jockeys in town kept in close touch, to make sure Dick didn't doze off between the two days. Here he is, answering the ever-ringing telephone.

Promotion for Frank Pratt

Frank L. Pratt, long-time Round Table member, has been transferred from the Paramount theatre, Portland, Oregon, to become city manager for Evergreen theatres in Bellingham, Washington.

Film Helps Small Town

L. J. Thompson, manager of the Times theatre, Clintonville, Wisconsin, which the *World Almanac* credits with a population of 4,134 sends tear sheets from the Clintonville Tribune-Gazette to show the excellent use which he made of the This is America short film, "House of Mercy," in the local drive for the Community Hospital. A full page advertisement for the drive carried a press-book mat from the film in addition to the sponsorship of two local banks.

In a front page story, the weekly newspaper told the story of the movie short and its pertinent application to the community drive. The film outlines the duties of a student nurse, and describes in detail a typical hospital installation such as may be contemplated by an average-sized community anywhere. The statement quotes the executive director as saying the film is one of the best means yet devised to tell the hospital's story, and praised Lee Thompson and the S. & M. Theatres Co., for their part in providing this help in the campaign.

Larry Levy Says it With "Three Little Words"

Larry Levy, manager of Loew's Colonial theatre, Reading, launched his campaign on "Three Little Words" with a "Hollywood Preview" three weeks before opening. Then he built carefully on the audience comment obtained, which was unusual procedure, and made talk. House staff wore advertising badges, and good use was made of 24-sheets in street level display.

WHEN HE NEEDED A FEW BUCKS HE MADE 'EM HIMSELF...
and ran the G-Men almost nuts

"MR. 880"

Starring **EDMUND GWENN**
DOROTHY MCGUIRE
BURT LANCASTER

ALL THE CHARM AND FLAVOR OF "SITTING PRETTY" and "MIRACLE ON 34th ST."

FOR YOUR SPECIAL ENTERTAINMENT DURING THE AMERICAN ROYAL

TOWER: UPTOWN: FAIRWAY

Some managers indicate that the pressbook ads for "Mister 880" fail to put over the real humor of the picture, or focus attention on Edmund Gwenn, who is the real star, regardless of the billing. Gwenn is remembered for "Miracle on 34th Street" and he steals this picture from his two co-stars. Here is a layout originating with Fox Midwest Theatres in Kansas City, that leaves out the standardized lover's clinch and plays up the main character, with a copy hint as to the comedy angle.

'Duchess' in Mt. Carmel

May F. Quirk, manager of the Victoria theatre, Mt. Carmel, Pa., put an unusual twist in her exploitation of "The Duchess of Idaho," which brings her campaign considerably above the average of small city and subsequent-run theatres. "Duchess" has been around the first runs, but nobody has thus far reported this sort of a stunt to the Round Table. We compliment our member from Pennsylvania.

In cooperation with local merchants, May asked this question in a well planned cooperative page: "If I were a Duchess, I would shop at because" She reports that ten merchants were greatly pleased with the results of this "survey"—which they found more valuable than the usual contest. It brought them pertinent sales information, and they were glad to participate. Some of them asked the winners to choose their own prizes from their stocks, and the public-relations spirit at the box office boomed business.

Harland Rankin Sells "Destination Moon"

Harland Rankin, manager of the Plaza theatre, Tilbury, Ontario, finds time from his touring to get out a special edition of the "Daily Star News"—pressbook suggestion for the exploitation of "Destination Moon" and printed locally from ad mats. It has the value of a tabloid newspaper head, plus strong sales punch in black type.



John DiBenedetto, relief manager for Loew's Poli theatre, Worcester, Mass., and his assistant, Robert Bergin, above, were out on the street selling \$10 bills for \$8.80 each, as a promotion plug for "Mister 880"—with newspaper photographers and reporters watching. And, in case you're thinking that was risky business, they sold just two bills at reduced price, and netted two column stories in the Worcester papers.

Cooper Foundation Towns Know What's Cooking

Chuck Keeling, manager of Cooper Foundation's Tower theatre, Oklahoma City, Okla., says that his third annual cooking school is a big success, in fact, so far this year, "our cooking schools have earned us 3000 net profit." But he forgot the decimal point and we don't know just what he means. Anyway, the real profit in cooking school stunts on stage is that it brings the women in droves, and a local publicity utility company usually underwrites all costs, so maybe you don't need decimals to make a point. The sponsor pays all bills and every seat is sold out in advance.

Good Use Of Local Tieups

Dick Feldman's campaign on "No Way Out" just in from Schine's Paramount theatre, Syracuse, proves that his is a quite a cosmopolitan town, with all the tieups he obtained. The picture had free plugs in the *Progressive Herald*, a Negro newspaper, and in the *Jewish Chronicle* and the Italian *Weekly Gazetta*, to say nothing of *Nowiny Polskie*. The B'Nai Brith awarded the theatre a scroll for their public service in presenting the picture, and the *Post Standard* gave the subject editorial page comment, with credit to the theatre. Father Charles Brady, who devotes his entire time to work among the Negro population of Syracuse and vicinity, invited officers of the National Association for the Advancement of Colored People as guests on the opening day. 300 student members of the NAACP at Syracuse University discussed the picture at a meeting held prior to the playdates, and urged everybody to see it.

Student Assistant Conducts Campaign

Larry Levy, manager of Loew's Colonial theatre, Reading, Pa., submits a campaign on "Summer Stock," which is complete and most satisfying and which, the notation reads, was "conducted by Shirley Shirey, student assistant manager. We admire the generous way in which so many Loew managers give their assistants all due credit for their efforts, and are relaying the excellent photographs towards our picture pages.

M-G-M Records Cooperate With Theatres



It's nice to have the manufacture and distribution of popular records so closely tied to film industry, for it provides not only better coordination and timing, but an application of showmanship from two sides of an objective. Above, Boyd Sparrow, managing director of Loew's Warfield theatre, San Francisco, shows his lobby display for



"Summer Stock," with music recorded directly from the sound track of the picture, and at left, Larry Levy, manager of Loew's Colonial theatre, Reading, Pa., creates a cooperative display in a local music store window with the benefit of all the help that MGM can give it through national pre-selling to the music trades.

Round Table In England

Q R. S. KINNIBURGH, manager of the Regal cinema, Coatbridge, sends an assortment of his showmanship, including Scotland's Ace Trumpeter as exploitation for "Young Man With A Horn." . . . R. S. BRAND, manager of the Ritz cinema, Southend-on-Sea, used a tieup with "all-in" wrestling as promotion for "Night and the City." . . . P. TEFER, manager of the Odeon theatre, Park Royal, has sent us a couple of good photos for our next British picture page. One is an over-the-marquee display for "The Milkman" with a background of oversized milk bottles surmounted by a cavorting cow. . . . J. A. MOSEBY, manager of the Central cinema, Cambridge, celebrated the 29th anniversary of his theatre with a month of special films and events. . . . PETER DRYHURST, relief manager of the Elephant and Castle cinemas, London, had a Danny Kaye dressed as a general and riding in a dog cart, as street ballyhoo for "Inspector General." . . . GEORGE BERNARD, manager of the Carlton cinema, Norwich, submits his recent exploitation for "The Black Rose," and we note two novel items of more than usual interest. He had the Norwich Toxophilus Society in a "Black Rose" tournament, and one of the lady archers wore ear-rings made of "Black Rose" badges which started a new fashion, with hundreds of local women wearing the trinkets as publicity for the picture. . . . W. A. C. HALL, manager of the Capitol theatre, Cardiff, had a song-writing contest for "Treasure Island"—contenders to write another verse for the pirate song, "15 Men on a Deadman's Chest." . . . MGM sends a special supplement to the Porthcawl *Advertiser*, devoted to "Annie Get Your Gun" and containing one of the brightest co-operative advertising pages we've seen, with each merchant's ad tied in with the title of a song from the picture. None in the U. S. have shown quite so much originality and humor.

Q L. LOVELL, manager of the Regal cinema, Kirkcaldy, and his assistant, H. E. GEORGE, submit attractive exhibits of their showmanship, including the A. B. C. Minor's talent competition and good handling of "Happiest Days of Your Life." . . . A. D. PAVEY, manager of the Odeon theatre, Herne Bay, arranged a mirror display in the vestibule of his theatre, for "Trio." . . . N. F. COMER, manager of the Odeon theatre, Taunton, who is also a newcomer to the Round Table, submits a picture of the dashing pirate he used as street ballyhoo for "Treasure Island." . . . JOHN A. DIXON, manager of the Regal, Chesterfield, sends a group picture of his staff, enjoying their annual outing. . . . W. G. PIKE, manager of the Odeon theatre, Southend-on-Sea, had two young Oakley, Annie and her brother, as street ballyhoo for "Annie Get Your Gun." . . . R. PARSONS, manager of the Royalty theatre, Harborne, sends a write-up from the Midland *Sunday Mercury* which tells of a new "rest room" and describes his rapid rise as a youthful theatre manager. . . . CHARLES YOUNG, publicity controller for CMA, London, announces "Home Hobbies" exhibitions to be held all over the country, to attract missing patrons to Gaumont and Odeon theatres. . . . JOHN W. WILKINSON, manager of the New Coliseum theatre, Whitley Bay, dropped a parachuter on a local links as promotion for "Chain Lightning." . . . EDGAR BUCKLE, manager of the Casino theatre, Rushholme, joins the Round Table with news of exploitation. He persuaded a local news-dealer to sell magazines "Cheaper by the Dozen." . . . C. J. DARROCH, manager of King's cinema, Glasgow, had his staff prepare "loan" umbrellas, brightly painted with the name of the theatre, for use on queues. He sends a photo for our next British picture page.

Selling Approach

THE MILKMAN—Universal-International.

The most rollicking, fun-filled, song-spiced spree of them all. Yes, Mam! It's the Milkman. He's got an "in" with the babies, a "pull" with the cows, and a sweetheart in every kitchen. Homogenized hilarity hits the screen! So much fun, they had to bottle it! Holy Cow, wotta MOO-viel! Posters are fine for cut-outs and all display purposes. 24-sheet carries a huge, cavorting cow, loaded down with the stars of the picture, Donald O'Connor, Jimmy Durante and Joyce Holden, and this advertising theme is repeated elsewhere. The herald has good ad value and keys the campaign for small situations. Follow its style and you won't go wrong. Newspaper ad mats are generous in size, shape and comedy value, to sell the picture with an abundance of MOO-la, in the box office. A big exploitation tieup has been created with the National Milk Industry, and your local milkman is all primed to be at your door early in the morning. Run a "Milkman's Matinee" in the early afternoon, when most milkmen are just going off duty, as a special preview for newspaper and radio people.

PRETTY BABY—Warner Brothers. The tale of a tot who put two honeymooners on the spot. The blessed event of the entertainment season. Love walks right in and runs away with your heart. Wanna do some serious laughing? Mr. Gwenn, the merry "Miracle Man of 34th Street" is making love miracles now. It's pretty wonderful how you may feel so blue and then see "Pretty Baby" and laugh so much. No 24-sheet, but the 6-sheet is designed to make cut-outs for lobby or marquee. No herald, either, but you can use oversized ad mats to print your own. Extra newspaper ad mats in a special supplement, separate from the pressbook, but they're not any better. Picture is designed for laughs only, and should be sold as an audience picture, so look over all the mats and select what suits you best. Edmund Gwenn is remembered for "Miracle on 34th Street" and his following will be glad to see him again. Libby's Baby Food conducting a national contest for the best "Pretty Baby" which closes Nov. 16th, two months after release date, so it's pretty late to think about it now, but if you're not in the key brackets you can always run your own "Pretty Baby" contest, it's one of the sure-fire promotion ideas in every showman's book.

UNION STATION—Paramount. Brings you

the *chiller* you've been waiting for. Where hundreds of thousands of people pass every day, and this day one of them was a dangerous killer. She hid in the shadows and almost shouted out loud, "That's him! That's the man a thousand cops are hunting for!" She should have screamed when she saw the gun, but she waited too long. The great clock ate up the seconds, the trap was ready to be sprung. 24-sheet designed to make good cut-outs, to fit your lobby and marquee space in any arrangement you wish. Other posters have poster value for similar use. Newspaper ad mats are most unusual, conveying strong scenes of an authentic railroad terminal in vivid black-and-white contrast. You will find a sales approach that is "something new and different." The artists didn't always know how to fit in your theatre name, but your composing room foreman can fix that with any of the ad mats you like. Go for that documentary style, actual scenes in an actual "Union Station" that look and feel like the real thing in melodramatic settings.

THE TOAST OF NEW ORLEANS—Metro-

Goldwyn-Mayer. In Color by Technicolor. Sorry, but we couldn't find any selling lines in the pressbook to put in this space, except that it's a "fiesta" and that's Spanish, while everybody thinks of New Orleans as French. Kathryn Grayson is a remarkably pretty girl with a wonderful voice, and this features her again with Mario Lanza, who is also young and a fine singer. Cast, production, and direction will be up to M-G-M standard, but the pressbook is the least inspired of any we've seen recently. There is a 24-sheet and it is good, with large figures to cut out or assemble in your own style for lobby and marquee display. The other posters are adequate. There's no herald, but an oversized ad mat is suggested, to print your own. Newspaper ad mats let the picture down, with little novelty or advertising value, and much similarity in style. "The Toast of New Orleans" indicated by a champagne glass, is a suitable display suggestion for "the champagne of musical films."

OUTDOOR REFRESHMENT SERVICE
from Coast to Coast
over 1/4 Century

Refreshment
Service for
DRIVE-IN
THEATRES

SPORTSERVICE CORP.
SPORTSERVICE BLDG. • BUFFALO, N. Y. Phone WA. 2506

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THEY KNOW HOW!

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NEW YORK
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INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Product which has played their theatres since May 15 is evaluated herewith by film buyers of U. S. independent circuits. This report covers 101 attractions and 8,673 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative, embracing additional ratings with those published in the 21 preceding issues of the HERALD. Daggers denote attractions published for the first time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Abbott and Costello in the Foreign Legion (U.I.)	2	44	45	36	6
†All Quiet on the Western Front (Realart)	—	1	2	1	6
Annie Get Your Gun (MGM)	90	92	28	—	1
Armored Car Robbery (RKO Radio)	—	1	2	—	2
Asphalt Jungle, The (MGM)	—	10	67	59	22
Avengers, The (Rep.)	—	—	3	—	2
Black Rose, The (20th-Fox)	15	30	41	27	2
†Born to Be Bad (RKO Radio)	—	—	2	7	—
Breaking Point, The (W.B.)	—	—	—	6	2
Bright Leaf (W.B.)	13	41	42	30	33
Broken Arrow (20th-Fox)	66	90	17	2	—
Caged (W.B.)	2	27	22	104	7
Captive Girl (Col.)	—	1	3	9	1
Cariboo Trail, The (20th-Fox)	1	23	42	12	1
Colt .45 (W.B.)	14	84	116	21	5
Comanche Territory (U.I.)	12	61	76	73	21
Convicted (Col.)	1	2	12	29	6
Copper Canyon (Para.)	—	6	8	2	—
County Fair (Mono.)	—	3	4	—	2
Crisis (MGM)	—	—	14	36	38
Curtain Call at Cactus Creek (U.I.)	—	3	43	147	10
Damned Don't Cry, The (W.B.)	2	13	72	126	33
Desert Hawk (U.I.)	—	2	18	8	3
Destination Moon (E.L.C.)	1	20	5	2	4
Destination Tokyo (W.B.)	1	1	1	—	8
Devil's Doorway (MGM)	—	—	14	4	—
Duchess of Idaho (MGM)	29	105	56	5	—
Eagle and the Hawk, The (Para.)	1	34	110	145	8
Fancy Pants (Para.)	1	14	48	15	5
Father of the Bride (MGM)	92	178	39	9	2
Fireball, The (20th-Fox)	—	—	7	8	4
Flame and the Arrow, The (W.B.)	7	71	61	10	7
Fortunes of Captain Blood (Col.)	—	13	12	14	5
Furies, The (Para.)	—	3	23	29	15
Good Humor Man, The (Col.)	—	3	31	101	17
Great Jewel Robber, The (W.B.)	—	2	9	5	7
Gunfighter, The (20th-Fox)	4	42	107	73	39
Happy Years, The (MGM)	—	2	39	12	4
High Lonesome (E.L.C.)	—	—	4	10	—
In a Lonely Place (Col.)	—	—	11	47	26
Intruder in the Dust (MGM)	—	1	2	1	6
Jroquois Trail (U.A.)	—	3	9	1	—
Jackie Robinson Story, The (E.L.C.)	1	22	19	12	91

	EX	AA	AV	BA	PR
Kill the Umpire (Col.)	—	17	56	107	21
Kiss Tomorrow Goodbye (W.B.)	—	2	13	10	26
Lady Without a Passport, A (MGM)	—	—	14	24	20
Lawless, The (Para.)	—	2	15	31	15
Life of Her Own, A (MGM)	—	6	15	32	2
Louisa (U.I.)	6	20	33	16	—
Love That Brute (20th-Fox)	—	—	6	99	31
Lucky Losers (Mono.)	—	1	3	1	1
Ma and Pa Kettle Go to Town (U.I.)	91	95	77	44	1
Men, The (U.A.)	—	—	7	9	19
†Mister 880 (20th-Fox)	—	—	3	3	—
My Blue Heaven (20th-Fox)	18	26	25	1	—
My Friend Irma Goes West (Para.)	7	77	75	31	2
Mystery Street (MGM)	—	6	8	3	10
Next Voice You Hear, The (MGM)	—	—	—	2	8
Night and the City (20th-Fox)	—	1	30	14	13
No Man of Her Own (Para.)	—	7	34	88	64
No Sad Songs for Me (Col.)	1	3	37	62	60
†No Way Out (20th-Fox)	—	—	1	—	5
Our Very Own (RKO Radio)	34	22	29	11	2
Panic in the Streets (20th-Fox)	—	—	3	15	12
Peggy (U.I.)	3	33	97	14	11
Petty Girl (Col.)	1	2	33	3	—
Pretty Baby (W.B.)	—	—	11	38	28
Reformer and the Redhead, The (MGM)	2	17	125	89	38
Return of the Frontiersman (W.B.)	—	6	11	14	7
Right Cross (MGM)	—	1	5	3	2
Rock Island Trail (Rep.)	1	5	21	20	15
Rocketship XM (Lippert)	7	10	10	3	7
†Rocky Mountain (W.B.)	—	5	3	2	—
Rogues of Sherwood Forest (Col.)	—	99	23	40	8
Saddle Tramp (U.I.)	—	4	6	5	—
Samson and Delilah (Para.)	12	21	5	—	1
Savage Horde, The (Rep.)	—	2	8	13	2
711 Ocean Drive (Col.)	2	24	46	16	3
Shakedown (U.I.)	—	—	7	5	1
Sierra (U.I.)	—	16	49	18	6
Skipper Surprised His Wife, The (MGM)	—	3	20	48	8
So Young, So Bad (U.A.)	2	6	3	4	1
Spy Hunt (U.I.)	—	—	5	2	—
Stars in My Crown (MGM)	77	33	16	6	—
Stella (20th-Fox)	—	10	48	57	34
Summer Stock (MGM)	2	18	29	5	1
Sunset Boulevard (Para.)	10	6	23	23	22
Tea for Two (W.B.)	5	10	21	2	2
Three Little Words (MGM)	25	49	48	3	—
Three Secrets (W.B.)	—	—	3	4	—
†To Please a Lady (MGM)	—	5	—	—	—
†Toast of New Orleans (MGM)	—	—	4	2	3
Torch, The (E.L.C.)	—	—	—	8	2
Treasure Island (RKO Radio)	5	20	48	24	10
Trigger, Jr. (Rep.)	—	1	7	5	—
†Two Flags West (20th-Fox)	2	6	8	—	—
Union Station (Para.)	—	1	17	24	4
Where the Sidewalk Ends (20th-Fox)	2	1	28	20	16
White Tower, The (RKO Radio)	1	6	18	47	16
Winchester 73 (U. I.)	26	92	75	15	8
Woman on Pier 13, The (RKO Radio)	—	3	9	20	6

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Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



THEATRES

I WANT TO BUY A MODERN THEATRE IN Rocky Mountain area. BOX 886, Leadville, Colorado.

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VALUES BETTER THAN EVER! E7 MECHANISMS, excellent. \$725 pair; Strong 60 amp. Lamphouses, rebuilt, \$275 pair; Simplex rear shutter mechanisms, rebuilt, \$225; Griswold Splicers, \$12.75. Thousand and other bargains—what do you need? STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

HOLMES SWEET HOLMES STILL AVAILABLE at our low, low prices. Time Deals too! Completely rebuilt Holmes Educator 35mm sound projectors, 2000' magazines, amplifier, speaker, lenses, single outfit—\$350; Dual—\$550 (formerly \$695). Other complete dual outfits—DeVry \$595; Simplex \$995. Write for complete descriptions. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

NEW EQUIPMENT

SELLING THESE BELOW DEALERS' COST—just a few left. New 1 Kw arcs, rectifiers and 8 tubes \$895 pair; high-intensity 70 amp. arcs, rectifiers and 12 tubes \$1095 pair. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

RECTIFIER BULBS, FIRST QUALITY, \$4.75; CE 25C photocells \$3.25; film cabinets \$2.95 section; Changeovers, with foot switches, \$29.50 pair; Reel Alarms \$5.45. STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

HERE'S REEL VALUE FOR YOU! 2000' (14" OR 15") wire welded reels \$1.95; 2000' aluminum (15") \$3.35. Coated lenses \$100 pair; beautiful wall and ceiling lighting fixtures 45% off (send for brochure). Many other good buys. Tell us your needs and we'll save you plenty. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

DRIVE-INS—BE WISE—BE THRIFTY. ORDER now on the Lay-A-Way Plan. Small deposit holds equipment until ready. Pay balance out of income on S. O. S. Easy Payment Plan. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

POSITIONS WANTED

MANAGER, AGE FORTY-FOUR, LONG EXPERIENCE with both large circuits and independents, desires change. Can book. Experience in all types of operations, mostly top houses. BOX 2492, MOTION PICTURE HERALD.

NON-UNION PENNSYLVANIA LICENSED projectionist desires steady position as projectionist. Also qualified for theatre bookkeeping and booking. Best references furnished. Willing to locate anywhere. ROBERT G. McLAUD, R. D. 5, Tunkhannock, Pa.

TOP SHOWMAN AVAILABLE SOON FOR supervising group of theatres. BOX 2496, MOTION PICTURE HERALD.

SEATING

COMPLETE SEATING SERVICE SEWN CUSHION and back covers. New cushions, parts. Chairs rebuilt in your theatre without interruption. THEATRE SEAT SERVICE CO., 160 Hermitage Ave., Nashville, Tennessee.

THEATRE CHAIRS: WE HAVE THEM. THE finest in used and rebuilt chairs, all makes. BODELSON & CO., P. O. Box 324, Long Island City, N. Y.

NEED CHAIRS? HERE'S THE SPOT. OUR used and rebuilt are sturdy, comfortable, attractive and you're buying 'em from reliable source. Prices start at \$2.95. Send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STUDIO EQUIPMENT

DUPLEX 35MM STEP PRINTERS, WITH LIGHT changers, rebuilt, \$795; Presto studio disc recorder, \$195; Simplex 35mm Preview Projector with RCA soundhead, synchronous motor, special magazine and pedestal, worth \$2500, \$1595; Depue 35mm/16mm sound reduction Printer, worth \$7,500, \$3495; Prestoseal automatic hot Splicer 16mm or 35mm, \$350; Sensational New Bridgematic, Jr., 16mm Developing Machines (incl. tax), \$995; Auricon Cinevoice, demonstrator, \$555; 5-ton Refrigeration Plant, 230 DC motor, \$395; Eymore 35mm spider turret news cameras, \$495; Wall 35mm Movietone single system sound camera, B. Maurer Galvanometer, 4 lens, motor, 2 magazines, tripod, amplifier, \$7,000 value, \$3,495; Background Process outfit with projector, arc lamp, Selsyn motors, lenses, 15" x 20" screen, \$4,995; Ultra Sunspots 5,000 watt, \$250 value, \$77.50; Cinephon 35mm news camera, motor, 4 lenses, \$795. Send for Catalog. Sturelab Supplement. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

WANTED: 16MM AND 35MM MOTION PICTURE production equipment. Send your listing for our liberal cash offer. We want Mitchells, Moviolas, Tripods, Cine-Specials. THE CAMERA MART, INC., 70 West 45th St., New York.

PRINTING SERVICE

WINDOW CARDS, PROGRAMS, HERALDS photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

HELP WANTED

EXPERIENCED THEATRE OPERATOR NEEDED to supervise several theatres for expanding West Coast circuit. Please reply to BOX 2491, MOTION PICTURE HERALD, giving details of experience, previous employers, personal data, and enclosing recent photograph.

SALESMAN—FULL OR PART TIME. PICK UP twenty dollar bills in twenty minutes. America's best investment. Customers will thank you later. This is really good investment. BOX 2495, MOTION PICTURE HERALD.

MANAGERS, ENTERPRISING CIRCUIT IN VIRGINIA, has need for live-wire, producing managers or assistants who feel they are fully qualified and capable of successfully handling theatre operation and exploitation. Write full details enclosing photograph. All correspondence held in strictest confidence. M. J. LOFTUS, 1336 New York Ave., N. W., Washington, D. C.

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122 Detroit Theatres Launch \$20,000 Giveaway Contest

A group of 122 theatres in the Detroit area have banded together in a \$20,000 prize contest with the aim of inculcating the Detroit public with the movie going habit.

To be eligible patrons must attend a minimum of eight pictures in a 10-week period. Questions must be answered pertaining to eight out of 28 films to be shown in that

period. Stubs of eight movie tickets must be attached to validate the entry blank.

Finally, the judging will be based on a 50 words or less statement completing "I like movies because . . ."

If anyone sees eight pictures in 10 weeks, the exhibitors reason, he must inevitably come to the realization that the current Hollywood fare is tops in entertainment. If he thinks enough about movies to write a statement he will sell himself on films.

20th-Fox Produces Free Trailer Listing Films

Twentieth Century-Fox has produced a trailer presenting product from December to February which it will make available without charge to every theatre in the country. Starting with "American Guerrilla in the Philippines," a December release, the trailer ends with "I'd Climb the Highest Mountain."

And now dozens of first dates prove

COPPER

MEMPHIS
held over!

BUFFALO
held over!

DALLAS
moved over!

ATLANTA
moved over!

CINCINNATI
moved over!

DETROIT
held over!

CANYON

WORCESTER
tops!

SEATTLE
tops!

AKRON
tops!

BATTLE CREEK
tops!

YOUNGSTOWN
tops!

GALVESTON
tops!

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TECHNICOLOR

is the outdoor hit doing business as
big as all outdoors...and delivered by

Paramount



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MILLAND • LAMARR • CAREY
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HARRY
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Copper Canyon

A JOHN FARROW PRODUCTION
Produced by MEL EPSTEIN
Directed by John Farrow
Screenplay by Jonathan Latimer • Story by Richard English
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The Product Digest.

Harriet Craig

Columbia—Story of a Woman

Those who like their radio soap operas real sudsy and their films spiced with the dramatics of domestic life should also find great pleasure in "Harriet Craig," this latest screen adaptation of George Kelly's noted Pulitzer Prize winning story.

It's a picture about a woman—a mean, selfish, scheming and highly neurotic creature who tries to keep her man but manages only to ruin her marriage and destroy her happiness. Needless to say, it's not a happy story but Joan Crawford apparently relished her part for she put into it every ounce of her great talent.

In many respects "Harriet Craig," brought to the screen once before in 1936, lacks subtlety and this may deter some of the sophisticates, but it should go over big with the broad audience which never seems to tire of the theme. The film is done with great skill and fine timing and its cast performs excellently. Exhibitors should find this emotional production one worthy of special effort. It certainly stands to pay off.

Wendell Corey, playing opposite Joan Crawford, manages to make his characterization of the harassed husband believable and sympathetic. He is particularly good in the closing sequences when, having discovered the tissue of lies woven by his wife, he leaves her and the immaculate though cold house which she has kept for him and which to her represents respectability and security. Lucile Watson excels in a bit part, Allyn Joslyn is good as one of Wendell's friends whom Joan won't accept, and K. T. Stevens does what is demanded of her in a somewhat thankless part of a girl tolerated and completely dominated by the ruthless Joan.

Vincent Sherman's direction livened what basically is a conversation piece. Undoubtedly his is some of the credit for Miss Crawford's impressive performance, and his imaginative directorial touches give the picture added flavor and mood. William Dozier has kept production values high. The sets are impressive and so are Miss Crawford's gowns.

The screenplay by Anne Frolick and James Gunn undoubtedly made concessions, but it also puts over the story concisely and with little unnecessary by-play. Some of the lines are trite and there is a constant attempt to give the audience an explanation for Joan's odd behavior which really speaks for itself. "Harriet Craig" is exploitable merchandise of high caliber.

The story tells of a happily married couple whose relationship gradually deteriorates as the insanely jealous Joan estranges Corey from his friends and finally costs him a promotion. It all dates back to her childhood, of course, when her father left her mother. Joan makes herself thoroughly hated by everyone and, when her game is discovered by Corey, she is left alone in the house.

Seen at the Columbia screening room in New

York. Reviewer's Rating: Very Good.—FRED HIFT.

Release date, November, 1950. Running time, 94 minutes. PCA No. 14526. General audience classification.
Harriet Craig.....Joan Crawford
Walter Craig.....Wendell Corey
Celia Fenwick.....Lucile Watson
Allyn Joslyn, William Bishop, K. T. Stevens, Viola Roache, Raymond Greenleaf, Ellen Corby, Fiona O'Shiel

Mad Wednesday

RKO Radio—Harold Lloyd Again

Some three years ago, Harold Lloyd made "The Sin of Harold Diddlebock," written and directed by Preston Sturges from an original screenplay by the same Preston Sturges. Now it emerges, in slightly less running time than originally, under RKO Radio release, and under the new title of "Mad Wednesday."

It is Harold Lloyd in the inimitable Lloyd manner, and there will be many in the patronage who will remember the Lloyd of yesterday with fond recollection which should lead them to the box office. For the younger set with shorter memories, offer one of the screen's great comedians in a laugh-provoking item of entertainment, quite wacky in theme and happily entertaining in treatment.

With Lloyd in the cast, aiding and abetting the comedy are such standbys as Raymond Walburn, Jimmy Conlin, the late Edgar Kennedy, Franklin Pangborn and Lionel Stander. Also of consequence are an attractive newcomer, Frances Ramsden, and Jackie, an imposing and very clever lion.

Thematic novelty opens the film entertainingly, as Lloyd is seen in the closing sequence of his notable "The Freshman," wherein he saved the game for the old school, hilariously. An old grad promises him a job. From this prologue the film takes off, with Lloyd applying for said job after graduation. Twenty-two years as a bookkeeper, a perfect Mr. Milquetoast, and then he is fired. A roll of bills in his pocket, his last pay and savings, he is approached by a race tout, who steers him into a bar. Kennedy, bartender extraordinary, makes him his first drink, the Diddlebock. Its effect lead him to madness, ownership of a circus, a hansom cab, complete with horse and driver, and a bad headache. Attempting to get rid of the circus, he conceives the idea of persuading bankers to buy it as a goodwill gesture for children. Accompanied by the tout and Jackie, on a leash, he stampedes Wall Street, pulling all the stops on the oldest slapstick gags, still good for roars of laughter anywhere, and ends

with newspaper headlines, a good job and Miss Ramsden as his wife, she who worked in the office with him, sixth of a line of sisters Lloyd had loved in turn of employment. It's all fun, and good fun.

Reviewed at trade screenings in New York, where the audience had a swell time. Reviewer's Rating: Good.—CHARLES S. AARONSON.

Release date, October 28, 1950. Running time, 77 minutes. PCA No. 11970. General audience classification.
Harold Diddlebock.....Harold Lloyd
Miss Otis.....Frances Ramsden
Wormy.....Jimmy Conlin
J. E. Waggleberry.....Raymond Walburn
Jake.....Edgar Kennedy
Manicurist.....Arline Judge
Formfit Franklin.....Franklin Pangborn
Max.....Lionel Stander
Margaret Hamilton, Al Bridge, Frank Moran, Torben Meyer, Victor Potel, Jack Norton, Arthur Hoyt, Georgia Caine, Gladys Forrest, Max Wagner

Hit Parade of 1951

Republic—Light Musical

This is a pleasant enough musical whose main virtue seems to be the atmosphere of geniality that is generated by the cast. There are a number of tunes; some production numbers; a competent cast of well-known players, and a frothy story. It should appeal to audiences whose film tastes are of a strictly escapist nature.

Featured are John Carroll, Marie McDonald and Estelita Rodriguez, all of whom work hard to sell their wares. The exhibitors can work out a nice little exploitation campaign via song plugging by disc jockeys, etc. There are several good numbers, the best of which are "Boca Chica" by Sy Miller and Betty Garrett and "Square Dance Samba" by Al Rinker and Floyd Huddleston. An additional exploitation gimmick can be the Firehouse Five Plus Two who became well-known with radio audiences through their frequent appearances on the Jack Benny program.

The story is routine and provides an opportunity for Carroll to play a dual role—that of a devil-may-care gambler in Las Vegas, and a rather sissified crooner. The mistaken identity plot is brought into play when the gambler loses \$200,000 and the crooner loses his girl, Miss McDonald, because she would like him to be a little more manly. The gambler takes the crooner's place and soon Miss McDonald is amazed at the change that has come over her erstwhile boy friend who is unwittingly playing the gambler's role at the green tables.

The yarn spins its frothy way with the principals in a general air of confusion toward the fadeout. However, everything works out nicely with a double wedding where Miss McDonald and Miss Rodriguez somehow come up with their original choices.

Carroll sings several songs pleasantly as does Miss McDonald, who is most decorative as well. Miss Rodriguez sparks several lively production numbers to good effect. John H. Auer was the associate producer and director and

(Continued on following page)

SHOWMEN'S REVIEWS ADVANCE SYNOPSES SHORT SUBJECTS THE RELEASE CHART

(Continued from preceding page)

the screenplay was by Elizabeth Reinhardt, Aubrey Wisberg and Lawrence Kimble from a story by Wisberg.

Reviewed at the Republic screening room in New York. Reviewer's Rating: Good.—CHARLES J. LAZARUS.

Release date, October 15, 1950. Running time, 85 minutes. PCA No. 14735. General audience classification.

Joe Blake	John Carroll
Eddie Paul	
Michele	Marie McDonald
Chicquita	Estelita Rodriguez
Smokey	Grant Withers
Frank (John L. O. Sevony)	Fontaine, Mikhail Rasmunny, Steve Flagg

He's a Cockeyed Wonder

Columbia—Fumbling to Success

Mickey Rooney is still capable of saving a picture with his fumbling and mugging antics. Jack Henley's story is little more than a vehicle for Rooney to place himself in jams that require a goodly portion of slapstick to solve. The whole affair is formula fun-making that should appeal to many.

Terry Moore—an extremely attractive young lady—acts as a perfect foil for Rooney while remaining quite charming. She has a fresh appeal that even the general nonsense cannot hide. William Demarest is once more cast as the blustering father and, as usual, is entertaining.

As a fumbling and unsuccessful orange packer, Rooney finds Demarest will not let him marry his daughter, Miss Moore, because he is a failure. Mickey thinks his fortunes have changed when he discovers his deceased uncle has left him his entire estate. But unfortunately the estate consists of magician's paraphernalia and little money.

While trying to turn magician, Mickey and his assistant, Terry, are kidnapped by payroll bandits. A number of accidents save the couple, provide a number of laughs and enable the hero and heroine to capture the gang and save the payroll.

Producer Rudolph Flothow and director Peter Godfrey have squeezed the situations dry, but very little unexpected ever happens.

Reviewed at the Palace theatre in New York, where the audience approved of the proceedings. Reviewer's Rating: Good.—ROBERT H. PERILLA.

Release date, October, 1950. Running time, 77 minutes. PCA No. 14490. General audience classification.

Freddie	Mickey Rooney
Judy	Terry Moore
Bob	William Demarest
Charles Arnt	Rose Ford, Ned Glass, Mike Mazurki,
Douglas Fowley	William Phillips, Ruth Warren, Eddy Waller, Frank Ferguson

Madness of the Heart

Universal-International—British Drama

An old-familiar film topic is rehashed in this J. Arthur Rank importation, which is long on dramatics but somewhat short on logic. It is a picture which undoubtedly will appeal to the women folk and should be sold with that in mind.

Despite its lack of originality, the theme here has been given a handsome fitting and the film gains value from the performances of Margaret Lockwood as the girl suddenly gone blind, Paul Dupuis, a romantic Frenchman and Kathleen Byron as the jealous girl conspiring to break up Margaret and Paul's marriage.

Produced by Richard Wainwright and directed by Charles Bennett, who also wrote the screenplay from a novel by Flora Sandstrom, "Madness of the Heart" has many elements that should prove appealing to American audiences who may find the lack of sophistication refreshing. Universal is releasing the film in two versions—one running 90 minutes and another 67 minutes.

The name of Margaret Lockwood on the marquee should help the picture in some situations where her name has come to mean something. She gives a fine, emotional performance in a part that might easily have lent itself to ridicule. Dupuis cuts a handsome figure and Raymond Lovell is good as the proud French aristocrat.

Margaret meets Paul by accident and he marries her although she has lost her sight. In France she gets a warm reception from the family, but Kathleen schemes to get her out of the way. She manages to break up the marriage temporarily, but Margaret goes to London and her sight is restored. A happy reunion follows a dramatic climax.

Seen at the Park Avenue theatre in New York before a somewhat passive audience. Reviewer's Rating: Good.—F. H.

Release date, October, 1950. Running time, 90 and 67 minutes. General audience classification.

Lydia Garth	Margaret Lockwood
Paul de Vandiere	Paul Dupuis
Verite Faimont	Kathleen Byron
Maxwell Reed	Thora Hird, Maurice Denham, Raymond Lovell, Marie Burke, David Hutcheson, Pamela Stirling, Cathleen Mesbitt, Joy Harrington

ADVANCE SYNOPSIS

AMERICAN GUERRILLA IN THE PHILIPPINES

(20th Century-Fox)

PRODUCER: Lamar Trotti. DIRECTOR: Fritz Lang. PLAYERS: Tyrone Power, Micheline Prelle, Tom Ewell, Chet Riggins, Tommy Cook.

ADVENTURE. This film takes place in the period between the fall of the Philippines to the Japanese in 1942 and the triumphant return of American troops to the islands. Eight members of a torpedo boat are forced ashore when their boat is sunk by enemy bombers. The men first decide to go to Australia but decide to stay and organize guerrilla resistance. For years they carry on the fight, training the natives for the day when the U. S. troops return. The leader of the group meets and falls in love with one of the local women. Their hopes and wishes come true when the American troops return to save them and the people of the islands.

DALLAS (Warner Bros.)

PRODUCER: Anthony Veiller. DIRECTOR: Stuart Heisler. PLAYERS: Gary Cooper, Ruth Roman, Steve Cochran.

WESTERN. Confederate Colonel Hollister (Gary Cooper) returns to Dallas after the war to hunt and eliminate the Brothers Marlow, who ruined his family and fortune. On the way he meets and exchanges identities with a U. S. Marshal from Boston. The Marshal has come to Dallas to marry Tonia (Ruth Roman). After a number of gun battles the evil brothers are eliminated and Hollister and Tonia are married. The Marshal calmly takes this in his stride and goes off to build a railroad.

FOR HEAVEN'S SAKE (20th Century-Fox)

PRODUCER: William Perlberg. DIRECTOR: George Seaton. PLAYERS: Clifton Webb, Joan Bennett, Robert Cummings, Edmund Gwenn, Joan Blondell, Gigi Perreau.

COMEDY. This is a fantasy about a prosperous show business couple that are too interested in their work in the theatre to have children. In order to rectify the situation a number of angels are sent down from heaven to help create the miracle that will convince the couple they should have children. The film deals with the escapades of the heavenly visitors, both in their invisible and materialized forms. It is a hard, tough road the angels follow but they win out in the end and everyone is very happy about the whole thing.

WATCH THE BIRDIE (Metro-Goldwyn-Mayer)

PRODUCER: Harry Ruskin. DIRECTOR: Jack Donohue. PLAYERS: Red Skelton, Arlene Dahl, Ann Miller.

COMEDY. Red Skelton, playing the role of his own father and grandfather, tries to get out of debt by doing some free-lance newsreel photography. His efforts are woefully inadequate. The lovely Lucia (Arlene Dahl) rescues him as he is drowning and Red falls madly in love with her. Lucia is a wealthy young lady trying to build a real estate project. A bunch of thieves try to stop her from making the project a success but Red in his bungling way captures the gangsters and wins Lucia's love.

THREE HUSBANDS (United Artists)

PRODUCER: I. G. Goldsmith. DIRECTOR: Irving Reis. PLAYERS: Emlyn Williams, Eve Arden, Howard Da Silva.

COMEDY. This film deals with the reaction of three husbands to letters sent to them by a deceased friend through his attorney. Each letter reveals the startling bit of news that the friend had been carrying on romantic affairs with his companions' wives. The revelation causes the husbands to do some heavy thinking. The next day the three men are once again called to the offices of the attorney for the reading of an equally explosive will.

PYGMY ISLAND (Columbia)

PRODUCER: Sam Katzman. DIRECTOR: William Berke. PLAYERS: Johnny Weissmuller, Ann Savage.

ADVENTURE. Jungle Jim (Johnny Weissmuller) finds a dead pygmy carrying U. S. Army dog tags and a fibrous lasso which is impervious to fire. He sends the material to Washington and discovers that the dog tags belonged to Capt. Ann Kingsley (Ann Savage), who disappeared while searching for the fiber that composed the lasso. Joining a U. S. Army unit, Jim fights off attacks by agents of enemy governments, posing as natives, who also want the fiber. Jim finds and saves Ann, only to become a captive of the enemy. But he is saved by the pygmy tribe that grows the secret fiber.

THE KILLER THAT STALKED NEW YORK (Columbia)

PRODUCER: Robert Cohn. DIRECTOR: Earl McEvoy. PLAYERS: Evelyn Keyes, Charles Korvin, William Bishop, Lola Albright, Dorothy Malone.

DRAMA. The killer in question in this film is not a human but the disease smallpox. Evelyn Keyes smuggles some diamonds into this country successfully but at the same time she also carries in the virus. Doctors cannot diagnose the disease quickly enough so that by the time they discover what they are looking for, she is free spreading its effects. While the police are searching for her as a carrier, she is searching for her double-crossing husband. She finally finds him but he falls to his death trying to escape. Evelyn surrenders to the police and the plague is stemmed.

HIS KIND OF WOMAN (RKO Radio)

PRODUCER: Robert Sparks. DIRECTOR: John Farrow. PLAYERS: Robert Mitchum, Jane Russell, Tim Holt, Vincent Price, John Mylong, Jim Backus, Charles McGraw.

DRAMA. Dan (Robert Mitchum), a professional gambler down on his luck, receives a mysterious offer from a wealthy racketeer to take a vacation in Mexico for \$50,000. He accepts, not knowing what his duties will be. In Mexico he falls in love with Lenore (Jane Russell), a sultry songstress. Flying to a Mexican lodge he meets an assortment of characters in-

(Continued on opposite page)

cluding Mark (Vincent Price), a movie star who is romancing Lenore. Dan meets playboy Lusk (Tim Holt) who turns out to be a Federal agent. He warns Dan that he is slated to be the fall guy in a scheme to bring an expatriated racketeer to the U. S. Lusk is killed but Dan carries on to capture the racketeers, make plans to marry Lenore and return to the U. S. and an honest job.

BOMBA AND THE HIDDEN CITY

(Monogram)

PRODUCER: Walter Mirisch. DIRECTOR: Ford Beebe. PLAYERS: Johnny Sheffield, Sue England.

ADVENTURE. Leah (Sue England), a young girl who does not know her origin, is sold at the slave market to an evil provincial governor. Bomba (Johnny Sheffield), a jungle boy, helps her escape. After a flight and a battle, the governor is discovered to be a murderer, and is killed. Leah returns to the city and Bomba to the jungle.

SHORT SUBJECTS

THE VATICAN (Columbia)

This pictorial study in Technicolor affords the audience an accurate picture of daily life in Vatican City, and is interwoven with scenes of the colorful Swiss Guard, famed buildings, and renowned paintings and sculpture. It is climaxed with the preparation for and impressive presentation of the Pope's public appearance. The color brings out fully the historical splendor of one of the most widely visited, written about and smallest cities in the world. The camera concentrates on the architecture and the interior decorations of the famous Vatican buildings and it shows, in closeup, many of the art treasures of the Museum. Produced by Guido Manera and Hans Nieter and directed by the latter and Giuliano Tomei, "The Vatican" is an excellent effort, which should have universal appeal for people of all faiths. The photography of Cyril Knowles is superior.

Release date, October, 1950

38 minutes

C. McCARTHY and M. SNERD IN SWEDEN (Warner)

Sports Parade (6008)

Edgar Bergen and Mortimer Snerd are aboard a Sweden-bound ocean liner bemoaning the fact that, since Charlie McCarthy's school marks were not up to par, they had to leave him behind. However, Charlie stows away on the ship. Their stay in Sweden is spent looking for Bergen's uncle, but they leave with a wealth of pleasant memories to look back upon.

Release date, September 29, 1950 20 minutes

THE DUCKSTERS (Warner)

Merrie Melodies Cartoons (6716)

Porky Pig finds himself in a tough spot when he enters a radio quiz show as a contestant. All because the quiz master is Daffy Duck, who doesn't give Porky a chance to give the right answers. Porky has his own way of dealing with Daffy.

Release date, September 2, 1950

7 minutes

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 534-35-36, issue of October 14, 1950.

Feature product by Company starts on page 525, issue of October 14, 1950. For complete listing of 1948-49 Features by Company, see Product Digest, pages 4732-4733, issue of August 27, 1949.

For exploitation see Managers' Round Table section.

* following a title indicates a box office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		RATINGS		
				Issue	Page	Nat'l Groups	L. of D.	Herald Review
ABBOTT & COSTELLO in the Foreign Legion (924)	Univ.	Bud Abbott-Lou Costello	Aug., '50	79m	July 15	389	AYC	A-1 Good
Abilene Town	Realt	Randolph Scott-R. Fleming (reissue)	Sept. 1, '50	89m	Jan. 12, '46	2793		Good
Across the Badlands (262)	(Col.)	Charles Starrett-Smiley Burnette	Sept. 14, '50	55m	Sept. 16	486	AYC	A-1 Good
Adam and Evelyn (Brit.) (923)	Univ.	Stewart Granger-Jean Simmons	Aug., '50	92m	Nov. 26	98	A	A-2 Good
Admiral Was a Lady, The	UA	Wanda Hendrix-Edmond O'Brien	Aug. 4, '50	87m	May 13	293	A or AY	B Good
Alcatraz Island (002)	WB	John Littel-Ann Sheridan (reissue)	Sept. 9, '50	64m	July 29	406		A-2
Alias Mike Fury	RKO	Victor Mature-Terry Moore	Dec. 2, '50		Aug. 19	(S)443		
All About Eve (030)	20th-Fox	Bette Davis-Anne Baxter	Nov., '50	138m	Sept. 16	485	A	B Excellent
All Quiet on the Western Front	Realt	Lew Ayres-Louis Wolheim (reissue)	Aug. 1, '50	103m	July 22	398		B
Amazing Mr. Beecham (Brit.) (021)	ELC	Cecil Parker-A. E. Matthews	Feb., '50	85m	Dec. 31	137	AYC	A-2 Good
American Guerrilla in the Philippines (color)	20th-Fox	Tyrone Power-Micheline Prelle	Dec., '50		Oct. 28	(S)546		
Annie Get Your Gun (color) (39)*	MGM	Betty Hutton-Howard Keel	Aug., '50	107m	Apr. 15	261	AYC	A-2 Excellent
Arizona Cowboy, The (4961)	Rep.	Rex Allen-Gordon Jones	Apr. 1, '50	67m	May 13	294	AYC	A-1 Fair
Arizona Territory (4942)	Mono.	Whip Wilson-Andy Clyde	July 2, '50	56m	Oct. 14	518		A-1 Fair
Armored Car Robbery (025)	RKO	Robert Sterling-Adele Jergens	June 7, '50	68m	June 17	347	A	B Good
Asphalt Jungle, The (29)*	MGM	Sterling Hayden-Louis Calhern	June 2, '50	112m	May 6	285	A	B Excellent
Astonished Heart, The (Brit.) (980)	Univ.	Noel Coward-Celia Johnson	Mar., '50	92m	Feb. 18	197	A	B Very Good
Avengers, The (4920)	Rep.	John Carroll-Adele Mara	June 26, '50	90m	June 17	347	AY	A-2 Good
Baron of Arizona (4902)	Lippert	Vincent Price-Ellen Drew	Mar. 4, '50	93m	Feb. 18	198		A-2 Good
Barricade (color) (918)	WB	D. Clark-R. Massey-R. Roman	Apr. 1, '50	75m	Mar. 11	221	A	B Good
Bayonet Charge (formerly The Imposter)	Realt	Jean Gabin-Ellen Drew (reissue)	Aug. 1, '50	94m	Feb. 12, '44	1754		Good
Beau Geste (4920)	Para.	G. Cooper-R. Milland (reissue) (east)	Mar., '50	114m	Mar. 25	238		A-1
Beauty on Parade (203)	Col.	Robert Hutton-Lola Albright	May 4, '50	66m	Mar. 25	237	AYC	A-2 Good
Belle of Old Mexico (color) (4906)	Rep.	Estelita Rodriguez-Robert Rockwell	Mar. 1, '50	70m	Feb. 11	189	AY	A-2 Fair
Between Midnight and Dawn (328)	(Col.)	Mark Stevens-Edmond O'Brien	Oct., '50	89m	Sept. 30	501	AYC	A-2 Very Good
Beware of Blondie (207)	Col.	Penny Singleton-Howard Lake	Aug. 10, '50	66m	Apr. 8	254	AYC	A-2 Fair
Beyond the Purple Hills (247)	Col.	Gene Autry-Jo Dennison	July, '50	70m	July 22	398	AYC	A-1 Good
Big Cage, The	Realt	Clyde Beatty-Anita Page (reissue)	Aug. 15, '50	80m	Mar. 4, '33	46		
Big Hangover, The (28)	MGM	Van Johnson-Elizabeth Taylor	May 26, '50	82m	Mar. 18	229	A or AY	A-2 Excellent
Big Lift, The (012)	20th-Fox	Montgomery Cliff-Paul Douglas	May, '50	120m	Apr. 15	261	AYC	A-2 Excellent

TITLE—Production Number—Company	Stars	Release Date	Running Time	— REVIEWED —		— RATINGS —		
				(S) Synopsis	Page	Nat'l Groups	L. of D.	Herald Review
Big Timber (4908)	Mono.	Roddy McDowall-Lynn Thomas	Sept. 10, '50	73m	Oct. 7	511		Good
Black Hand (20)	MGM	G. Kelly-J. C. Naish-T. Celli	Mar. 17, '50	92m	Jan. 21	161	AY or AYC	Excellent
Blackjack (Spanish)	ELC	George Sanders-Patricia Roc	Sept. 4, '50	81m				
Black Rose, The (color) (019)*	20th-Fox	Tyrone Power-Orson Welles	Sept., '50	120m	Aug. 12	433	AYC	Excellent
Blazing Sun (246)	(Col.)	Gene Autry-Anne Gwynne	Nov., '50		Sept. 30	(S)503		
Blondie's Hero (206)	Col.	Penny Singleton-Arthur Lake	Mar. 9, '50	67m	Mar. 11	(S)223	AYC	A-1
Blue Lamp, The (Brit.)	ELC	Jack Warner-Jimmy Hanley	July, '50	84m	June 3	322	AYC	Fair
Blues Busters (4916)								
(formerly Bowery Thrush)	Mono.	Leo Gorcey-Huntz Hall	Oct. 29, '50	64m				
Bodyhold (216)	Col.	Willard Parker-Lola Albright	Mar. 21, '50	63m	Dec. 24	130	A	Fair
Bomba and the Hidden City (4906)	Mono.	J. Sheffield-Sue England	Sept. 24, '50	71m	Oct. 28	(S)547		A-1
Bond Street (Brit.)	Stratford	Jean Kent-Roland Young	Mar. 29, '50	109m	June 24	354	A	B
Borderline (909)	Univ.	Fred MacMurray-Claire Trevor	Feb., '50	88m	Jan. 14	153	AY	Good
Border Rangers (4933)	Lippert	Don Barry-Robert Lowery	Oct. 6, '50	57m	Sept. 30	502		Average
Border Treasure	RKO	Tim Holt-Jane Nigh	Aug., '50	60m	Sept. 9	478	AY	Fair
Born to Be Bad (for. Bad of Roses)	RKO	J. Fontaine-R. Ryan-Z. Scott	Sept., '50	94m	Aug. 26	449	A	B
Bowery to Broadway	Realart	Maria Montez-Jack Oakie	Feb., '50	94m	Oct. 21, '44	2149		Good
Boy from Indiana (024)	ELC	Lon McCallister-Lois Butler	Mar., '50	66m	Apr. 1	246	AYC	Good
Branded	Para.	Alan Ladd-Mona Freeman	Not Set		Sept. 9	(S)479		
Breaking Point, The (005)	WB	John Garfield-Patricia Neal	Sept. 30, '50	97m	Sept. 16	486	A	B
Breakthrough	WB	David Brian-John Agar	Dec. 9, '50					Very Good
Bright Leaf (928)*	WB	Gary Cooper-Lauren Bacall	July 1, '50	110m	May 27	313	A	B
Broken Arrow (color) (014)*	20th-Fox	James Stewart-Debra Paget	Aug., '50	92m	June 17	345	AYC	Excellent
Buccaneer's Girl (color) (912)	Univ.	Yvonne de Carlo-Philip Friend	Mar. '50	77m	Mar. 4	213	AYC	Good
Bunco Squad	RKO	Robert Sterling-Joan Dickson	Sept. 1, '50	67m	Aug. 19	442	AYC	Good
CAGED (925)*	WB	Eleanor Parker-Agnes Moorehead	June 10, '50	96m	May 6	286	A	A-2
Captain Carey, U.S.A. (4918)	Para.	Alan Ladd-Wanda Hendrix	Apr. 12, '50	83m	Feb. 25	205	AYC	A-2
Captain China (4911)	Para.	J. Payne-G. Russell-J. Lynn	Feb., '50	98m	Nov. 5	74	AY	A-2
Captive Girl (240)	Col.	Johnny Weissmuller-Buster Crabbe	July, '50	73m	Apr. 22	271	AYC	A-1
Capture, The (073)	RKO	Teresa Wright-Lew Ayres	Apr. 8, '50	91m	Apr. 8	254	A	B
Cargo to Capetown (236)	Col.	B. Crawford-J. Ireland-E. Drew	Apr., '50	80m	Apr. 1	246	AY or AYC	B
Cariboo Trail, The (color) (020)	20th-Fox	Randolph Scott-"Gabby" Hayes	Aug., '50	81m	July 8	373	AYC	A-1
Cassino to Korea	Para.	Documentary	Oct., '50	58m	Sept. 30	502	AYC	A-1
Chain Gang (313)	Col.	Douglas Kennedy-Marjorie Lord	Nov., '50	70m	Oct. 14	518	A	A-2
Chain Lightning (905)	WB	Humphrey Bogart-Eleanor Parker	Feb. 25, '50	94m	Feb. 4	177	AY or AYC	A-2
Champagne for Caesar	UA	Ronald Colman-Celeste Holm	Apr. 7, '50	99m	Feb. 11	186	AYC	Fair
Cheaper by the Dozen (color) (009)*	20th-Fox	Jeanne Crain-Clifton Webb-Myrna Loy	Apr., '50	85m	Apr. 1	245	AYC	A-1
Cherokee Uprising (4944)	Mono.	Whip Wilson-Andy Clyde	Oct. 8, '50	57m				Very Good
Cinderella (color) (094)*	RKO	Walt Disney Characters	Mar. 4, '50	75m	Dec. 17	121	AYC	A-1
City Lights	UA	Charles Chaplin-V. Cherrill (reissue)	Sept., '50	85m	May 13	295		Excellent
Code of the Silver Sage (4963)	Rep.	Rocky Lane-Eddy Waller	Mar. 25, '50	60m	Apr. 22	269	AYC	A-2
Colorado Ranger (4925)	Lippert	Jimmy Ellison-Russ Hayden	May 12, '50	54m	June 10	330		Good
Colt .45 (color) (922)*	WB	Randolph Scott-Ruth Roman	May 27, '50	74m	May 6	285	AYC	A-1
Comanche Territory (color) (916)	Univ.	Maureen O'Hara-Macdonald Carey	May, '50	76m	Apr. 8	253	AYC	A-1
Congolaise	ELC	Documentary-Natives	Apr. 27, '50	68m	May 13	294		Good
Conspirator (Brit.) (21)	MGM	Robert Taylor-Elizabeth Taylor	Mar. 24, '50	87m	Feb. 18	197	AYC or AY	B
Convicted (324)	(Col.)	Glenn Ford-Broderick Crawford	Aug., '50	91m	July 29	405	A	A-2
Copper Canyon (color) (5003)	Para.	Ray Milland-Hedy Lamarr	Oct., '50	83m	July 29	405	AY	Good
County Fair (color) (4903)	Mono.	Rory Calhoun-Jane Nigh	Aug. 6, '50	77m	Aug. 12	434		Excellent
Covered Wagon Raid (4965)	Rep.	Allen "Rocky" Lane-Eddie Waller	June 30, '50	60m	July 15	389		Good
Cowtown (245)	Col.	Gene Autry-Gail Davis	May, '50	70m	May 13	295	AYC	A-1
Crooked River (4926)	Lippert	James Ellison-Russ Hayden	May 5, '50	55m	May 20	(S)305		Average
Crisis (41)	MGM	Cary Grant-Jose Ferrer	July 7, '50	96m	June 17	346	A or AY	A-2
Curtain Call at Cactus Creek (col.) (918)	Univ.	Donald O'Connor-Gale Storm	June, '50	86m	May 27	314	AYC	A-1
Customs Agent (204)	Col.	William Eythe-Marjorie Reynolds	May 18, '50	72m	Apr. 15	262	AY or AYC	Fair
DAKOTA Lil (color) (005)	20th-Fox	G. Montgomery-R. Cameron-M. Windsor	Feb., '50	88m	Jan. 28	169	A	B
Dallas (color)	WB	Gary Cooper-Ruth Roman	Dec. 30, '50		Oct. 28	(S)546		Good
Damned Don't Cry, The (921)*	WB	J. Crawford-D. Brian-K. Smith	May 13, '50	103m	Apr. 15	263	A	B
Dancing Years (Brit.)	Mono.	Dennis Price-Gisele Preville	Aug., '50	98m	Aug. 19	442		Good
Dark City (5004)	Para.	Don DeFore-Lizabeth Scott	Oct., '50	98m	Aug. 12	433	A	B
Daughter of Rosie O'Grady (920) (color)	WB	June Haver-Gordon MacRae	Apr. 29, '50	104m	Apr. 1	245	AYC	A-2
David Harding, Counterspy (220)	Col.	Willard Parker-Audrey Long	July 13, '50	71m	May 27	314	AYC	A-1
Dead Man's Eye	Realart	Lon Chaney-Jean Parker	May, '50	64m	Sept. 16, '44	102		Average
Dear Wife (4912)	Para.	William Holden-Joan Caulfield	Feb., '50	88m	Nov. 12	81	AYC	A-1
Death of a Dream	ELC	Documentary	July, '50	45m	July 22	398		Very Good
Deported	Univ.	Marta Toren-Jeff Chandler	Nov., '50	89m	Oct. 21	537	AY	Good
Desert Hawk (color) (925)	Univ.	Yvonne deCarlo-Richard Greene	Aug., '50	77m	Aug. 12	434	AYC	Fair
Destination Big House (4918)	Rep.	Dorothy Patrick-Robert Rockwell	June 1, '50	60m	June 17	346		Good
Destination Moon (color)	ELC	John Archer-Warner Anderson	Aug., '50	91m	July 1	366	AYC	A-1
Destination Murder (026)	RKO	J. MacKenzie-S. Clements	June 6, '50	72m	June 10	331	AY	B
Destination Tokyo (923)	WB	Cary Grant-John Garfield (reissue)	June 3, '50	135m	Apr. 29	278		Fair
Destry Rides Again	Realart	Marlene Dietrich-James Stewart (reissue)	June, '50	94m	Dec. 2, '39	41		
Devil's Doorway (102)	MGM	Robert Taylor-Louis Calhern	Sept. 15, '50	84m	May 6	287	AYC	A-1
Dial 1119	MGM	Marshall Thompson-Virginia Field	Nov. 3, '50	75m	Sept. 30	502	A	A-2
D.O.A.	UA	Edmond O'Brien-Pamela Britton	Apr. 21, '50	83m	Dec. 31	137	AY or AYC	A-2
Dodge City	WB	Errol Flynn-O. De Havilland (reissue)	July 15, '50	102m	July 29	406		Excellent
Duchess of Idaho (color) (33)	MGM	Esther Williams-Van Johnson	July 14, '50	98m	June 17	345	AYC	A-1
Dynamite Pass (022)	RKO	Tim Holt-Lynne Roberts	June 15, '50	61m	Mar. 25	238	AYC	A-1
EAGLE and the Hawk (4916) (color)	Para.	John Payne-Rhonda Fleming	May 30, '50	104m	Feb. 11	186	A or AY	B
East Side of Heaven	Realart	Bing Crosby-Joan Blondell	Jan., '50	88m	Apr. 8, '39	64		Good
Edge of Doom	RKO	Dana Andrews-Farley Granger	Sept. 30, '50	99m	Aug. 5	413	A	A-2
Emergency Wedding	Col.	Larry Parks-Barbara Hale	Nov., '50	78m	Sept. 30	(S)503		Excellent
Everybody's Dancin' (4922)	Lippert	Spade Cooley-Richard Lane	Mar. 31, '50	65m	Apr. 15	263	AY	A-2
Eye Witness (Brit.)	ELC	Robt. Montgomery-Leslie Banks	Sept., '50	104m	July 29	405	A	A-2
FALLEN Idol, The (Brit.) (107)	SRO	Ralph Richardson-Michele Morgan	May, '50	94m	Oct. 8	41	AY	B

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	RATINGS	
				(S) = synopsis	Page		L. of D.	Heraldo Review
Fancy Pants (color) (5001)*	Para.	Bob Hope-Lucille Ball	Sept., '50	92m	July 22	397	AYC	A-1 Excellent
Fangs of the North (4920)	Mono.	Kirby Grant-Chinook	Dec. 17, '50					
Farewell to Yesterday (028)	20th-Fox	Documentary	Sept., '50	90m	Sept. 16	485	AY	A-1 Excellent
Fast on the Draw (4929)	Lippert	James Ellison-Russell Hayden	June 30, '50	55m	Oct. 14	519		Poor
Father Is a Bachelor (232)	Col.	William Holden-Coleen Gray	Feb., '50	84m	Feb. 11	186	AYC	A-2 Fair
Father Makes Good (4917)	Mono.	Raymond Walburn-Walter Catlett	May 7, '50	61m	June 10	331	AYC	A-2 Average
Father of the Bride (30)*	MGM	Spencer Tracy-Joan Bennett	June 16, '50	93m	May 13	293	AYC	A-1 Excellent
Father's Wild Game (5125)	Mono.	Barbara Brown-Raymond Walburn	Nov. 19, '50					
Faust and the Devil (Ital.)	Col.	Italo Tajo-Nelly Corradi	Not Set	87m	May 6	287	A or AY	A-2 Good
Federal Agent at Large (4911)	Rep.	Dorothy Patrick-Robert Rockwell	Mar. 12, '50	60m	Mar. 25	238	AYC	A-2 Good
50 Years Before Your Eyes (931)	WB	Documentary	July 29, '50	70m	June 24	353	AYC	A-1 Very Good
Fighting Command (formerly We've Never Been Licked)	Realart	Anne Gwynne-Noah Beery, Jr.	July, '50	108m	Aug. 7, '43	1469		Good
Fighting Stallion, The (069)	ELC	Bill Edwards-Doris Merrick	Mar., '50	62m	May 13	294		A-1 Fair
File on Thelma Jordan (See Thelma Jordan)								
Fireball, The (023)	20th-Fox	Mickey Rooney-Pat O'Brien	Oct., '50	84m	Aug. 19	441	AYC	A-1 Good
Flame and the Arrow, The (color) (930)*	WB	Burt Lancaster-Virginia Mayo	July 22, '50	88m	June 24	353	AYC	A-2 Excellent
Flesh and Fantasy	Realart	Charles Boyer-Barbara Stanwyck	Apr., '50	94m	Sept. 18, '43	1541		Good
Forbidden Jungle (070)	ELC	Don Harvey-Forrest Taylor	Mar., '50	67m	May 13	294	AYC	A-2 Fair
For Heaven's Sake	20th-Fox	Clifton Webb-Joan Bennett	Dec., '50		Oct. 28	(S) 546		
For Them That Trespass (Brit.)	Mono.	Richard Todd-Patricia Plunkett	July 6, '50	95m				
Fortunes of Captain Blood (233)	Col.	Louis Hayward-Patricia Medina	June, '50	91m	May 20	302	AY	A-1 Very Good
Francis (910)*	Univ.	Donald O'Connor-Patricia Medina	Feb., '50	90m	Dec. 17	121	AYC	A-1 Excellent
Frisco Tornado (4967)	Rep.	Allan "Rocky" Lane-Eddy Waller	Sept. 6, '50	60m	Sept. 16	486	AYC	A-1 Fair
Frontier Outpost	Col.	Charles Starrett-Smiley Burnett	Dec. 29, '50	55m				
Fuller Brush Girl, The (239)	Col.	Lucille Ball-Eddie Albert	Oct., '50	85m	Sept. 16	486	AY	A-2 Very Good
Furies, The (4926)	Para.	Barbara Stanwyck-Wendell Corey	Aug., '50	109m	July 1	365	A	B Good
GLASS Menagerie, The (007)	WB	Jane Wyman-Kirk Douglas	Oct. 28, '50	107m	Sept. 23	493	AY	A-2 Very Good
Glass Mountain, The (Brit.) (012)	ELC	Valentina Cortese-Dulcie Gray	May, '50	90m	Jan. 7	146	A or AY	A-2 Good
God Is My Co-Pilot (924)	WB	Dennis Morgan-Ray. Massey (reissue)	June 3, '50	88m	Apr. 29	278		A-2
Golden Gloves Story, The (023)	ELC	James Dunn-Dewey Martin	May, '50	76m	Apr. 29	278	AY or AYC	A-1 Good
Golden Salamander, The (Brit.)	ELC	Anouk-Trevor Howard	Dec., '50	97m	June 24	(S) 358		A-1
Golden Twenties, The (021)	RKO	Documentary	Apr., '50	68m	Mar. 18	229	AYC	A-1 Excellent
Good Humor Man (237)	Col.	Jack Carson-Lola Albright	June, '50	82m	June 3	321	AYC	A-1 Very Good
Good Time Girl (Brit.)	ELC	Jean Kent-Dennis Price	May 11, '50	81m	May 27	315		B Poor
Great Jewel Robber, The (929)	WB	David Brian-Marjorie Reynolds	July 15, '50	91m	June 17	346	A	B Good
Great Plane Robbery, The	UA	Tom Conway-Margaret Hamilton	Mar. 10, '50	61m	Mar. 11	222	AYC	A-1 Average
Great Rupert, The (019)	ELC	Jimmy Durante-Terry Moore	Mar., '50	87m	Jan. 7	145	AYC	A-1 Very Good
Guilty of Treason (022)	ELC	C. Bickford-P. Kelly-B. Granville	Feb., '50	86m	Jan. 7	146	A	A-1 Very Good
Gunfighter, The (015)*	20th-Fox	Gregory Peck-Helen Westcott	July, '50	84m	Apr. 29	277	AYC	A-1 Very Good
Gunfire (4932)	Lippert	Don Barry-Wally Vernon	July 21, '50	59m	July 22	397		Good
Guns A'Blazin' (formerly Law and Order)	Realart	Walter Huston-W. Brennan (reissue)	Sept. 1, '50	73m	Mar. 12, '32	56		
Gunslingers (4941)	Mono.	Whip Wilson-Andy Clyde	Apr. 9, '50	55m	May 20	(S) 305	AYC	A-1
Gypsy Wildcat	Realart	Maria Montez-Jon Hall	June, '50	75m	Aug. 12, '44	2041		Good
HAMLET (Brit.) (Spec.)*	Univ.	Laurence Olivier-Jean Simmons	Oct., '50	142m	July 3, 1948	(17)	AY	A-2
Happiest Days of Your Life, The	London	Alastair Sim-M. Rutherford	Sept., '50	81m	Sept. 16	486	AYC	Good
Happy Years, The (color) (32)	MGM	Dean Stockwell-Darryl Hickman	July 21, '50	110m	May 27	313	AYC	A-1 Very Good
Harbor of Missing Men (4913)	Rep.	Richard Denning-Barbra Fuller	Mar. 26, '50	60m	Apr. 29	278	AYC	A-1 Fair
Harriet Craig (323)	Col.	Joan Crawford-Wendell Corey	Nov., '50	94m	Oct. 28	545		Very Good
Harvey	Univ.	James Stewart-Josephine Hull	Not Set	104m	Oct. 21	538	AYC	A-2 Excellent
Har Wonderful Lie (Ital.)	Col.	Jan Kiepura-Marta Eggerth	Not Set	86m	May 27	313	A or AY	B
He's a Cockeyed Wonder (340)	Col.	Mickey Rooney-Terry Moore	Dec., '50	77m	Oct. 28	546		A-1 Good
High Lonesome (color) (044)	ELC	John Barrymore, Jr., Chill Willis	Sept., '50	81m	Aug. 12	434	AY	A-1 Good
Hi-Jacked (4920)	Lippert	Jim Davis-Marsha Jones	July 7, '50	66m	June 24	354		Fair
Hills of Oklahoma (4952)	Rep.	Rex Allen-Elizabeth Fraser	May 1, '50	67m	July 1	366	AYC	A-1 Good
His Kind of Woman	RKO	Robert Mitchum-Jane Russell	Dec. 16, '50		Oct. 28	(S) 546		
Hit Parade of 1951 (5002)	Rep.	John Carroll-Marie McDonald	Oct. 15, '50	85m	Oct. 28	545		Good
Hoodown (251)	Col.	Eddy Arnold-Jeff Donnell	June, '50	64m	June 24	354	AYC	A-1 Good
Holiday Rhythm (4911)	Lippert	All-star cast	Oct. 13, '50	60m	Oct. 7	510		Very Good
Holy Year at the Vatican, The	Astor	Right Rev. Fulton J. Sheen, Narrator	Oct. 1, '50	66m	Sept. 23	493		A-1 Good
Holy Year, 1950	20th-Fox	Documentary	Aug., '50	42m	Aug. 5	414	AYC	A-1 Good
Hostile Country (4927)	Lippert	James Ellison-Russell Hayden	Mar. 24, '50	60m	May 20	303		A-1 Very Good
Hot Rod (4918)	Mono.	James Lydon-Gloria Winters	Oct. 22, '50	61m				A-1
House by the River (4912)	Rep.	Louis Hayward-Jane Wyatt	Mar. 25, '50	88m	Apr. 1	246	A	A-2 Very Good
House of Dracula	Realart	Lon Chaney-J. Carradine	Oct. 1, '50	67m	Dec. 8, '45	2746		Average
House of Frankenstein	Realart	Boris Karloff-Lon Chaney	Oct. 1, '50	71m	Dec. 23, '44	2237		Excellent
Humphrey Takes a Chance (4912)	Mono.	Leon Errol-Joe Kirkwood, Jr.	June 4, '50	62m	June 24	(S) 358	AYC	A-1
IF This Be Sin (Brit.)	UA	Myrna Loy-Richard Greene	Sept. 8, '50	72m	July 1	366	A	A-2 Fair
I Killed Geronimo	ELC	Jack Ellison-Chief Thundercloud	Aug. 8, '50	62m	Oct. 21	(S) 539	AYC	A-1
I'll Get By (color) (027)	20th-Fox	Bill Lundigan-June Haver	Oct., '50	83m	Sept. 30	501	AYC	A-1 Excellent
In a Lonely Place (242)	Col.	Humphrey Bogart-Gloria Grahame	Aug., '50	94m	May 20	301	A	A-2 Very Good
Indian Territory (249)	Col.	Gene Autry-Gail Davis	Sept., '50	70m	Sept. 9	477	AYC	A-1 Good
Iroquois Trail	UA	George Montgomery-Brenda Marshall	June 16, '50	85m	June 10	329	AYC	A-1 Very Good
I Shot Billy the Kid (493)	Lippert	Don Barry-Robert Lowery	Sept., '50	57m	Aug. 5	414		Fair
It's a Small World (030)	ELC	Paul Dale-Lorraine Miller	June, '50	74m	June 10	330	AYC	A-2 Good
I Was a Shoplifter (917)	Univ.	Scott Brady-Mona Freeman	May, '50	74m	Apr. 15	262	AY or AYC	A-2 Average
JACKIE Robinson Story, The (032)	ELC	Jackie Robinson-Ruby Dee	May 16, '50	76m	May 20	301	AYC	A-1 Very Good
Jackpot, The (031)	20th-Fox	James Stewart-Barbara Hale	Nov., '50	85m	Oct. 7	509		A-2 Excellent
Jet Pilot (color)	RKO	John Wayne-Janet Leigh	Dec. 16, '50					
Jiggs and Maggie Out West (4909)	Mono.	Joe Yule-Renie Riano	Apr. 23, '50	66m	Mar. 25	237	AYC	Good
Joan of Arc (color) (963)*	RKO	Ingrid Bergman-Jose Ferrer	Nov., '50	145m	Oct. 30	4366	AY	A-1 Superior
Joe Palooka in the Squared Circle (5117)	Mono.							
Johnny One-Eye	UA	Joe Kirkwood-Myrna Dell	Nov. 5, '50		June 24	354	A	B Good
Julson Sings Again (color)* (221)	Col.	Pat O'Brien-Wayne Morris	May 5, '50	78m	June 24	354	A	B Good
		Larry Parks-Barbara Hale	Feb., '50	96m	Aug. 13	4713	AYC	B Very Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis Page		Nat'l Groups	RATINGS	
				Issue			L. of D.	Herald Review
Jungle Stampede (4922)	Rep.	George Breakston-Yorke Coplen	July 29, '50	60m	Aug. 5	414	C	Good
KANGEROO Kid	ELC	Dorothy Malone-Veda Borg	Oct., '50	73m			A-1	
Kansas Raiders (color)	Univ.	A. Murphy-M. Chapman	Nov., '50			A	B	Very Good
Keep 'Em Slugging	Realart	Dead End Kids	May, '50		Mar. 6, '43	1189		Fair
Key to the City (18)*	MGM	Clark Gable-Loretta Young	Feb. 24, '50	61m	Feb. 4	178	AY or AYC	Good
Kid from Texas, The (color) (911)	ELC	Mickey Rooney-Wanda Hendrix	Dec. 25, '50	99m			AYC	A-2
Killer Shark (4907)	Univ.	Audie Murphy-Gale Storm	Dec., '50	78m	Feb. 25	205		
Killer That Stalked New York (formerly Frightened City)	Mono.	Roddy McDowall-Laurette Luez	Mar. 19, '50	76m	Apr. 29	(S)278		
Kill or Be Killed (029)	Col.	Evelyn Keyes-Charles Korvin		79m	Oct. 28	(S)546		
Kill the Umpire (235)	ELC	Lawrence Tierney-George Coulouris	Apr., '50	68m	July 8	374	A	Fair
Kind Hearts and Coronets (Brit.) (031)	Col.	Wm. Bendix-Una Merkel	May, '50	78m	May 6	285	AYC	A-1
King Solomon's Mines (color)	ELC	Dennis Price-Valerie Hobson	Apr., '50	101m	May 6	285	A	Excellent
Kiss Tomorrow Goodbye (932)	MGM	Deborah Kerr-Stewart Granger	Nov. 24, '50	102m	Sept. 30	501	AYC	A-1
	WB	James Cagney-Barbara Peyton	Aug. 19, '50	102m	Aug. 5	413	B	Very Good
LADY Without Passport, A (37)	MGM	Hedy Lamarr-John Hodiak	Aug. 18, '50	72m	July 15	390		A-2
Last of the Buccaneers (color)	Col.	Paul Henreid-Jack Oakie	Oct., '50	79m	Oct. 14	518	AYC	A-1
Lawless, The (4923)	Para.	MacDonald Carey-Gail Russell	July, '50	83m	Apr. 8	253	AYC	A-2
Law of the Panhandle (4953)	Mono.	Johnny Brown-Myron Healey	Sept. 17, '50	55m				
Leatherpushers, The	Realart	Richard Arlen-Andy Devine	Apr., '50	64m	Sept. 7, '40	40		
Let's Dance (color) (5006)	Para.	Betty Hutton-Fred Astaire	Nov., '50	112m	Aug. 19	442	AYC	A-2
Life of Her Own, A (101)	MGM	Lana Turner-Ray Milland	Sept. 1, '50	108m	Aug. 12	433	A	Good
Lightning Guns (361)	Col.	Charles Starrett-Smiley Burnett	Dec., '50					
Lives of a Bengal Lancer (4921)	Para.	G. Cooper-F. Tone (reissue) (east)	Mar., '50	111m	Mar. 25	238		
Lonely Heart Bandits (4925)	Rep.	Dorothy Patrick-Robert Rockwell	Aug. 29, '50	60m	Sept. 9	477	A	A-2
Lost People, The	Col.	Dennis Price-Mai Zetterling	Oct., '50	89m	Oct. 21	538		Average
Lost Volcano, The (4905)	Mono.	Johnny Sheffield-Marjorie Lord	June 25, '50	76m	July 1	365	AYC	Good
Louisa (926)	Univ.	Ronald Reagan-Ruth Hussey	Aug., '50	90m	June 3	321	AYC	Very Good
Love Happy	UA	Marx Bros.-Ilona Massey	Mar. 3, '50	85m	Sept. 24	26	AYC	Excellent
Love That Brute (016)	20th-Fox	Paul Douglas-Jean Peters	June, '50	85m	May 13	293	A or AY	Fair
Lucky Losers (4914)	Mono.	Leo Gorcey-Huntz Hall	May 14, '50	69m	June 24	(S)358	AYC	Very Good
MA and Pa Kettle Go to Town (914)	Univ.	Marjorie Main-Percy Kilbride	Apr., '50	79m	Apr. 1	245	AYC	A-1
Madeline (Brit.)	Univ.	Ann Todd-Ivan Desny	Not Set	101m	Sept. 2	457	A	Very Good
Madness of the Heart (Brit.) (927)	Univ.	Margaret Lockwood-Paul Dupuis	Aug., '50	90-67m	Oct. 28	546	A	Good
Mad Wednesday	RKO	Harold Lloyd-Frances Ramsden	Oct. 28, '50	77m	Oct. 28	545		Good
Mark of the Gorilla (231)	Col.	Johnny Weissmuller-Trudy Marshall	Feb., '50	68m	Mar. 4	214	AYC	Good
Marshal of Helderode (4928)	Lippert	Jimmie Ellison-Russ Hayden	Apr. 21, '50	53m	June 24	(S)358		
Massacre Valley (4954)	Mono.	Johnny Mack Brown	Nov. 26, '50	58m				
Men, The	UA	Marlon Brando-Teresa Wright	Aug. 25, '50	85m	May 20	301	AYC	A-2
Military Academy (210)	Col.	Stanley Clements-Myron Welton	Apr. 20, '50	64m	Apr. 29	278	AY or AYC	Excellent
Milkman, The	Univ.	Donald O'Connor-Jimmy Durante	Sept., '50	87m	Oct. 14	518	AYC	A-1
Miniver Story, The (Brit.) (106)	MGM	Greer Garson-Walter Pidgeon	Oct. 20, '50	104m	Oct. 7	509	A	Good
Missouri, The	Rep.	Monte Hale	Oct. 1, '50					
Mister 880 (024)	20th-Fox	Burt Lancaster-Dorothy McGuire	Oct., '50	90m	Aug. 26	449	AYC	A-1
Modern Marriage, A (5199)	Mono.	R. Hadley-M. Field R. Clarke	Oct. 15, '50	66m	Apr. 8	254	AY	Excellent
Mother Didn't Tell Me (006)	20th-Fox	Dorothy McGuire-Wm. Lundigan	Mar., '50	88m	Feb. 4	178	AY or AYC	Average
Motor Patrol (4923)	Lippert	Don Castle-Jane Nigh	June 16, '50	67m	May 13	293		Good
Mr. Music (5007)	Para.	Bing Crosby-Nancy Olson	Dec., '50	113m	Sept. 2	458	AYC	Excellent
Mr. Universe	ELC	Jack Carson-Janet Paige	Nov., '50					
Mrs. FitzHerbert (Brit.)	Mono.	Leslie Banks-Margaret Scott	May 10, '50	103m				
Mrs. O'Malley and Mr. Malone	MGM	Marorie Main-James Whitmore	Dec., '50					
My Blue Heaven (color) (021)*	20th-Fox	Betty Grable-Dan Dailey	Sept., '50	96m	Aug. 26	449	A or AY	Excellent
My Friend Irma Goes West (4922)*	Para.	Marie Wilson-John Lund	July 4, '50	91m	June 3	321	AY or AYC	Good
Mystery at the Burlesque (Brit.) (4926)	Mono.	Garry Marsh-Diana Decker	Apr. 16, '50	58m	Apr. 22	271	A	Fair
Mystery Street (35)	MGM	Ricardo Montalban-Sally Forrest	July 28, '50	93m	May 20	302	AYC	Very Good
NAGANA	Realart	Tala Birell-Melvyn Douglas (reissue)	Aug. 15, '50	74m	Jan. 7, '33	27		
Nancy Goes to Rio (color) (19)*	MGM	A. Sothorn-J. Powell-B. Sullivan	Mar. 10, '50	99m	Feb. 4	177	AYC	A-2
Naughty Arlette (Brit.)	ELC	Mai Zetterling-Hugh Williams	Not Set	86m	June 24	(S)359		Excellent
Nevadan, The (color) (228)	Col.	Randolph Scott-Dorothy Malone	Feb., '50	81m	Jan. 28	169	AY	B
Never A Dull Moment (formerly Come Share My Love)	RKO	Fred MacMurray-Irene Dunne	Aug. 19, '50	98m	Sept. 16	(S)487		A-1
Next Voice You Hear, The	MGM	James Whitmore-Nancy Davis	Oct., '50	83m	June 10	329	AYC	Very Good
Night and the City (013)	20th-Fox	Richard Widmark-Gene Tierney	June, '50	95m	May 27	313	A	Very Good
No Man of Her Own (4919)	Para.	Barbara Stanwyck-John Lund	May, '50	98m	Feb. 25	205	A	Good
North of the Great Divide (color)	Rep.	Roy Rogers-Penny Edwards	Oct. 1, '50		Sept. 23	(S)495		
No Sad Songs for Me (238)	Col.	Margaret Sullivan-Wendell Corey	May, '50	89m	Apr. 15	261	A	A-2
No Way Out (025)	20th-Fox	Richard Widmark-Linda Darnell	Oct., '50	106m	Aug. 5	413		Excellent
OLD Frontier, The (4973)	Rep.	Monte Hale-Paul Hurst	July 29, '50	60m	Aug. 26	450	AY	A-2
Oliver Twist (Brit.) (828)	ELC	John H. Davies-Robert Newton	Not Set	115m	June 26	(S)4219		Good
Once a Thief	UA	June Havoc-Cesar Romero	July 7, '50	88m	July 1	365	A	Good
One Way Street (915)	Univ.	James Mason-Marta Toren	Apr., '50	79m	Apr. 15	262	A	Good
On the Isle of Samoa (215)	Col.	Jon Hall-Susan Cabot	Aug., '50	65m	Aug. 12	434	AYC	Average
Operation Haylift (4910)	Lippert	Bill Williams-Tom Brown	May 5, '50	74m	Apr. 29	278		Good
Our Very Own (151)*	RKO	Ann Blyth-F. Granger-Joan Evans	Aug. 5, '50	93m	Mar. 25	237	AYC	Very Good
Outcast of Black Mesa (265)	Col.	Charles Starrett-Smiley Burnette	Apr. 13, '50	54m	May 13	295	AYC	Average
Outlaws of Texas (4945)	Mono.	Whip Wilson-Andy Clyde	Dec. 10, '50	58m				
Outrage	RKO	Mala Powers-Tod Andrews	Aug., '50	75m	Aug. 26	450	AY	Good
Outriders, The (color) (24)	MGM	Joel McCrea-Arlene Dahl	Apr. 21, '50	93m	Mar. 11	221	AYC	A-2
Outside the Wall (913)	Univ.	Richard Basehart-Marylin Maxwell	Mar., '50	80m	Feb. 11	185	A	Good
Over the Border (4952)	Mono.	Johnny Mack Brown-Myron Healey	Mar. 12, '50	58m	May 20	(S)305	AYC	A-1
PAGAN Love Song (color)	MGM	Esther Williams-Howard Keel	Dec. 29, '50					
Paid in Full (4915)	Para.	Robert Cummings-Lizabeth Scott	Mar., '50	105m	Dec. 24	130	A	Fair
Palomino, The (color) (230)	Col.	Jerome Courtland-Beverly Tyler	Mar., '50	73m	Feb. 4	178	AYC	A-1
Panic in the Streets (022)	20th-Fox	Richard Widmark-Paul Douglas	Sept., '50	96m	June 17	345	AY	Excellent

TITLE—Production Number—Company

Stars

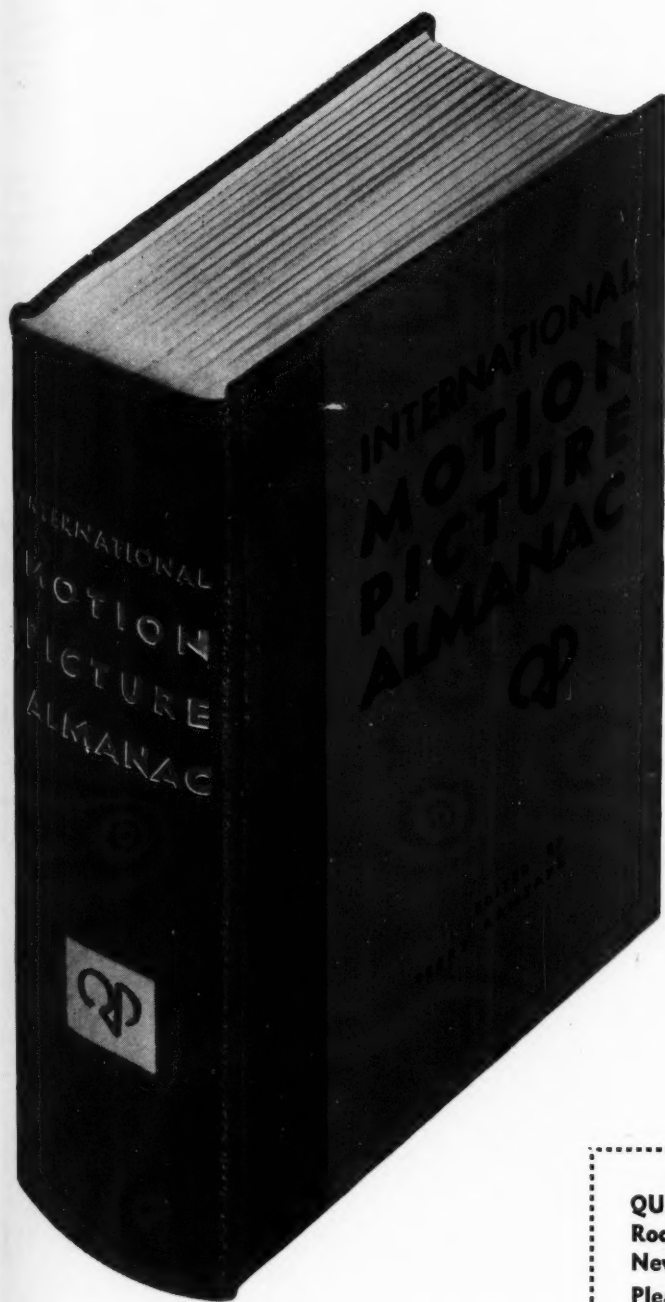
Release
DateRunning
TimeREVIEWED
(S) Synopsis
Issue PageNat'l
GroupsRATINGS
L. of D.Herald
Review

Paper Gallows (Brit.)	ELC	Dermott Walsh-Rona Anderson	Sept., '50	69m						
Paris Bombshell (formerly Paris Calling)	Realart	Randolph Scott-Lee Cobb	Feb., '50	96m	Dec. 13, '41	407			A-2	
Parole	Realart	Noah Beery, Jr.-Grant Mitchell	Mar., '50	67m	July 4, '36	48				
Peggy (color) (922)	Univ.	Diana Lynn-Charles Coburn	July, '50	78m	June 17	346	AYC	A-1	Good	
Perfect Strangers (917)	WB	Ginger Rogers-Dennis Morgan	Mar. 25, '50	88m	Mar. 4	214	A or AY	B	Fair	
Perfect Woman, The (Brit.) (015)	ELC	Stanley Holloway-Patricia Roc	Apr., '50	73m				B		
Petty Girl (color) (317)	Col.	Robert Cummings-Joan Caulfield	Sept., '50	87m	Aug. 19	441	AYC	B	Good	
Pink String and Sealing Wax	Pent.	Googie Withers-John Carol	Oct., '50	75m	Oct. 21	537		B	Good	
Place in the Sun, A	Para.	Montgomery Cliff-Elizabeth Taylor	Not Set		Sept. 9	(S)479				
Please Believe Me (26)	MGM	Deborah Kerr-Robert Walker	May 12, '50	87m	Mar. 11	221	AY or AYC	A-2	Good	
Prehistoric Women	ELC	Laurette Luez-Allan Nixon	Nov. 1, '50							
Pratty Baby (004)	WB	Dennis Morgan-Betsy Drake	Sept. 18, '50	92m	July 29	405	AYC	A-2	Good	
Prisoners in Petticoats (4929)	Rep.	Valentine Perkins-Robt. Rockwell	Sept. 18, '50	60m	Sept. 23	493	A	A-2	Fair	
Pygmy Island	Col.	J. Weissmuller-Ann Savage	Nov., '50		Oct. 28	(S)546				
QUICKSAND	UA	Mickey Rooney-Jeanne Cagney	Mar. 24, '50	79m	Mar. 4	213	A or AY	B	Good	
Raiders of the Desert	Realart	Maria Montez-Turhan Bey	Jan., '50	60m	July 21, '41	36				
Raiders of Tomahawk Creek (362)	Col.	Charles Starrett-Smiley Burnett	Oct. 26, '50	55m	Sept. 16	(S)487				
Rapture	ELC	Glenn Langan-Elsy Albiin	Apr., '50	79m	Apr. 15	263		A-2	Fair	
Red Shoes, The (Brit.) (color) (Spcl.)	ELC	Anton Walbrook-Marius Goring	Not Set	133m	Oct. 23	4357	AY	B	Excellent	
Redwood Forest Trail (4922)	Rep.	Rex Allen-Dorothy Patrick	Sept. 18, '50	67m	Sept. 23	494	AYC	A-1	Average	
Reformer and the Redhead, The (25)*	MGM	June Allyson-Dick Powell	Oct. 6, '50	90m	Aug. 5	(S)414	AYC	A-1	Good	
Renegades of the Sage	Col.	Charles Starrett-Charley Burnett	Nov. 24, '50	56m	Oct. 21	(S)539		A-1		
Return of Jesse James (4907)	Lippert	John Ireland-Ann Dvorak	Sept. 8, '50					A-1		
Return of the Frontiersman (color) (927)	WB	Gordon MacRae-Julie London	June 24, '50	74m	May 20	303	AYC	A-1	Good	
Rider from Tucson (027)	RKO	Tim Holt-Richard Martin	June 7, '50	60m	June 17	347	AYC	A-2	Average	
Riding High (4917)*	Para.	Bing Crosby-Coleen Gray	Apr. 12, '50	112m	Jan. 14	153	AYC	B	Good	
Right Cross (104)	MGM	June Allyson-Dick Powell	Oct. 6, '50	90m	Aug. 19	441	AY	A-1	Good	
River Gang	Realart	Gloria Jean-John Qualen	Oct. 15, '50	64m	Sept. 15, '45	2645				
Rocketship XM (4904)	Lippert	Lloyd Bridges-Osa Massen	June 2, '50	77m	May 6	287		A-1	Good	
Rocking Horse Winner, The (Brit.) (982)	Univ.	John Mills-Valerie Hobson	June 8, '50	91m	June 10	330	A or AY	A-2	Very Good	
Rock Island Trail (color) (4914)	Rep.	Forrest Tucker-Adele Mara	May 18, '50	90m	May 6	286	AY	A-1	Good	
Rocky Mountain	WB	Erroll Flynn-Patrice Wymore	Nov. 11, '50	83m	Oct. 7	509	AYC	A-1	Very Good	
Rogue River (color)	ELC	Rory Calhoun-Guy Madison	Nov., '50							
Rogues of Sherwood Forest (color) (243)	Col.	John Derek-Diana Lynn	July, '50	80m	June 17	347	AYC	A-1	Good	
Rookie Fireman (311)	Col.	Bill Williams-Barton MacLane	Oct. 12, '50	63m	Sept. 9	477	AYC		Good	
Run for Your Money, A (Brit.) (981)	Univ.	Donald Houston-Meredith Edwards	Apr. 8, '50	83m	Apr. 1	746	AYC	A-1	Good	
Rustlers on Horseback	Rep.	Allan Lane-Eddy Waller	Oct. 23, '50		Oct. 21	(S)439				
SADDLE Tramp (color) (928)	Univ.	Joel McCrea-Wanda Hendrix	Sept., '50	77m	Sept. 2	458	AYC	A-1	Good	
Salt Lake Raiders (4964)	Rep.	Allan "Rocky" Lane-Eddy Waller	May 1, '50	60m	May 27	314	AYC	A-1	Good	
Samson and Delilah (color)*	Para.	H. Lamarr-V. Mature-G. Sanders	Not Set	128m	Oct. 22	57	AYC or AY	A-2	Excellent	
Sands of Iwo Jima (4905)*	Rep.	John Wayne-Adele Mara-John Agar	Mar. 1, '50	109m	Dec. 17	121	AYC or AY	A-2	Excellent	
San Francisco Docks	Realart	Barry Fitzgerald-Burgess Meredith	Oct. 15, '50	66m	Dec. 7, '40	44				
San Quentin (003)	WB	Pat O'Brien-H. Bogart (reissue)	Sept. 9, '50	70m	July 29	406		A-2		
Savage Horde, The (4917)	Rep.	William Elliott-Adrian Booth	May 22, '50	90m	July 8	373	AYC	A-1	Good	
Second Chance	PFC	Ruth Warrick-John Hubbard	Not Set							
Second Face, The (Brit.)	ELC	Ella Raines-Bruce Bennett	Oct., '50	72m	Aug. 26	450				
Second Woman, The	UA	Robert Young-Betsy Drake	July 7, '50	91m	June 3	(S)322	AY	A-2	Good	
Secret Fury, The (075)	RKO	Claudette Colbert-Robert Ryan	May 27, '50	86m	Apr. 29	277	A or AY	A-2	Very Good	
September Affair	Para.	Joan Fontaine-Joseph Cotten	Not Set	104m	Oct. 21	538			Very Good	
711 Ocean Drive (319)	Col.	Edmond O'Brien-Joanne Dru	July, '50	102m	July 15	389	A or AY	A-2	Good	
Shadow on the Wall (27)	MGM	Ann Sothern-Zachary Scott	May 19, '50	84m	Mar. 18	231	A	A-2	Fair	
Shakedown (929)	Univ.	Howard Duff-Brian Donlevy	Sept., '50	80m	Aug. 26	450	A		Good	
Short Grass (AA-18)	AA	Rod Cameron-Cathy Downs	Dec. 3, '50							
Side Show (4924)	Mono.	Don McGuire-Tracy Roberts	June 18, '50	67m	June 17	347		A-1	Good	
Side Street (23)	MGM	Farley Granger-Cathy O'Donnell	Apr. 14, '50	83m	Dec. 24	130	A	A-2	Good	
Sierra (color) (919)	Univ.	Audie Murphy-Wanda Hendrix	June, '50	83m	Apr. 29	277	AYC	A-1	Good	
Silent Dust (Brit.)	Mono.	Stephen Murray-Beatrice Campbell	Dec. 29, '50	82m	Oct. 29	65	A	B	Good	
Silk Noose, The (Brit.) (4923)	Mono.	Carole Landis-Joseph Calleia	July 9, '50	69m	July 15	(S)390		B		
Singing Guns (color) (4909)	Rep.	Vaughn Monroe-Ella Raines	Feb. 28, '50	91m	Mar. 18	229	AYC	A-2	Very Good	
Six-Gun Mesa (4951)	Mono.	Johnny Mack Brown-Gail Davis	Apr. 30, '50	57m	Apr. 29	(S)278	AYC	A-1	Very Good	
Shipper Surprised His Wife, The (31)	MGM	Robert Walker-Joan Leslie	June 30, '50	85m	May 13	294	AY	A-2	Good	
Sleeping City, The (930)	Univ.	Richard Conte-Coleen Gray	Sept., '50	85m	Sept. 9	477	A		Good	
Snow Dog (4919)	Mono.	Kirby Grant-Elena Verdugo	July 16, '50	62m	July 22	398	AYC	A-1	Good	
So Long at the Fair (Brit.)	ELC	Jean Simmons-Dirk Bogarde	Oct. 3, '50	90m			AY			
Sons of the Musketeers (color)	RKO	Cornel Wilde-Maureen O'Hara	Nov. 25, '50		Oct. 21	(S)539				
So Proudly We Hail (4913)	Para.	C. Colbert-P. Goddard (reissue) (West)	Mar., '50	126m	Jan. 28	170	AY	A-2	Fair	
Southside 1-1000 (AA17)	A.A.	Don DeFore-Andrea King	Nov. 12, '50	73m	Oct. 14	517			Excellent	
So Young, So Bad	UA	Paul Henreid-Catherine McLeod	May 26, '50	91m	June 3	321		A-2	Good	
Spy Hunt (920)	Univ.	Howard Duff-Marta Toren	June, '50	75m	June 10	330	AYC	A-1	Good	
Spirit of Culver	Realart	J. Cooper-F. Bartholomew (reissue)	Sept. 15, '50	90m	Mar. 4, '39	39				
Spirit of Notre Dame	Realart	Lew Ayres-Andy Devine (reissue)	Sept. 15, '50	90m	Sept. 26, '31	28				
Square Dance Katy (4922)	Mono.	Vera Vague-Phil Brito	Mar. 25, '50	76m	May 27	315	AYC	A-1	Very Good	
Stage Fright (919)	WB	J. Wyman-M. Dietrich-M. Wilding	Apr. 15, '50	110m	Feb. 25	205	A	A-2	Excellent	
Stars in My Crown (40)	MGM	Joel McCrea-Ellen Drew (trade)	May 11, '50	89m	Mar. 4	213	AYC	A-1	Very Good	
State Penitentiary (202)	Col.	Warner Baxter-Onslow Stevens	June 8, '50	66m	May 77	714	A	A-2	Fair	
State Secret (Brit.) (331)	Col.	Douglas Fairbanks, Jr.-Glynis Johns	Dec., '50	97m	Oct. 7	510	AYC	A-1	Good	
St. Benny the Dip	ELC	Dick Haymes-Nina Foch	Oct. 10, '50							
Stella (018)	20th-Fox	Ann Sheridan-Victor Mature	Aug., '50	83m	July 22	397	A	A-2	Good	
Storm Over Wyoming (019)	RKO	Tim Holt-Richard Martin	Apr. 22, '50	60m	Feb. 11	184	AYC	A-1	Fair	
Story of a Divorce	RKO	Bette Davis-Barry Sullivan	Nov. 18, '50		Oct. 21	(S)538				
Streets of Ghost Town (264)	Col.	Charles Starrett-Smiley Burnette	Aug. 3, '50	54m	Aug. 19	442		A-1	Good	
Stronghold	ELC	Veronica Lake-Zachary Scott	Oct. 19, '50							
Summer Stock (color) (381)*	MGM	Judy Garland-Gene Kelly	Aug. 25, '50	109m	Aug. 12	434	AYC	A-1	Excellent	
Sundowners, The (color) (018)	ELC	Robert Preston-Robert Sterling	Feb., '50	83m	Jan. 14	155	A	A-2	Average	

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	RATINGS		Herald Review
				(S) Synopsis	Page		L. of D.		
Sunset Boulevard (4927)*	Para.	Gloria Swanson-William Holden	Aug., '50	110m	Apr. 22	269	A	A-2	Excellent
Sunset in the West (color) (4943)	Rep.	Roy Rogers-Estelita Rodriguez	Sept. 25, '50	67m	Sept. 30	502	AYC		Good
Sun Sets At Dawn, The (Brit.)	ELC	Sally Parr-Philip Shawn	Not Set	71m	Sept. 30	(S)503	A	A-2	
Surrender (5001)	Rep.	Vera Ralston-John Carroll	Oct., '50	90m	Oct. 14	518	A	B	Good
Suspect, The	Realart	Charles Laughton-Ella Raines	June, '50	85m	Dec. 30, '44	2249			Excellent
TALE of the Navajos (color) (920)	MGM	Native cast	Not Set	58m	Mar. 5	4522	AYC		Fair
Taming of Dorothy, The (Brit.)	ELC	Jean Kent-Robert Beatty	Sept., '50	75m					
Tarnished (4910)	Rep.	Dorothy Patrick-Arthur Franz	Feb. 28, '50	60m	Mar. 18	231	AYC	A-2	Good
Tarzan and the Slave Girl (020)	RKO	Lex Barker-Vanessa Brown	Mar. 18, '50	74m	Mar. 18	231	AYC	A-2	Good
Tattooed Stranger, The (018)	RKO	John Miles-Patricia White	Mar. 11, '50	64m	Feb. 11	189	AYC	A-1	Average
Tea for Two (color) (001)*	WB	Doris Day-Gordon MacRae	Sept. 2, '50	98m	Aug. 19	441	AYC	A-2	Excellent
Texas Meets Calamity Jane, The (color) Col.	Col.	Evelyn Ankers-James Ellison	Nov., '50	71m	Oct. 21	537			Average
Texas Dynamo (266)	Col.	Charles Starrett-Smiley Burnette	June 1, '50	54m	June 10	331	AYC	A-1	Fair
There's a Girl in My Heart (AA-16)	AA	Lee Bowman-Elyse Knox	Dec. 15, '50						
They Were Not Divided	ELC	Edward Underdown-Ralph Clanton	Nov. 15, '50						
Third Man, The (Brit.)*	Selznick	Jos. Cotten-Valli-Orson Welles	Feb., '50	104m	Feb. 4	177	A	A-2	Excellent
Third Time Lucky	Pent.	Glynis Johns-Dermot Walsh	Oct., '50	90m	Oct. 21	537			Good
This Side of the Law (926)	WB	Viveca Lindfors-Kent Smith	June 17, '50	74m	June 10	330	A or AY	A-2	Good
Three Came Home (007)	20th-Fox	Claudette Colbert-Patric Knowles	Apr., '50	106m	Feb. 11	185	A or AY	A-2	Excellent
Three Husbands	UA	Emlyn Williams-Louis Erickson	Nov. 17, '50	78m	Oct. 28	(S)546			
Three Little Words (color) (36)*	MGM	Fred Astaire-Red Skelton	Aug. 4, '50	102m	July 8	373	AYC	A-1	Excellent
Three Secrets (006)	WB	Eleanor Parker-Patricia Neal	Oct. 14, '50	98m	Sept. 2	457	A		Good
Ticket to Tomahawk, A (color) (011)	20th-Fox	Dan Dailey-Anne Baxter	May, '50	90m	Apr. 22	269	AYC	A-1	Very Good
Timber Fury (066)	ELC	David Bruce-Laure Lee	June, '50	63m	Oct. 21	(S)538	AYC	A-1	
Time Running Out	ELC	Dane Clark-Simone Signoret	Oct. 3, '50						
Toast of New Orleans (color) (103)	MGM	Kathryn Grayson-Mario Lanza	Sept. 29, '50	103m	Aug. 26	450	AYC	A-1	Good
To Please a Lady (105)	MGM	Clark Gable-Barbara Stanwyck	Oct. 13, '50	91m	Oct. 7	509	A	A-2	Very Good
Torch, The (025)	ELC	Paulette Goddard-Pedro Armendariz	June, '50	83m	May 13	294	A	B	Fair
Tough As They Come	Realart	Dead End Kids	May, '50	61m	July 4, '42	750			
Tougher They Come, The	Col.	Preston Foster-Wayne Morris	Dec., '50						
Trail Dust (5107)	Mono.	Wayne Morris	Dec. 24, '50						
Trail of Robin Hood	Rep.	Roy Rogers-Penny Edwards	Dec. 4, '50						
Train to Tombstone (4934)	Lippert	Don Barry-Tom Neal	Aug., '50	56m	Sept. 9	477		A-2	Fair
Treasure Island (color) (191)*	RKO	Bobby Driscoll-Robert Newton	July 29, '50	96m	June 24	353	AYC	A-1	Very Good
Trial Without Jury (4921)	Rep.	Robert Rockwell-Barbara Fuller	Aug. 7, '50	60m	July 22	398	A or AY	A-2	Fair
Trigger, Jr. (color) (4945)	Rep.	Roy Rogers-Dale Evans	June 30, '50	68m	July 8	373	AYC	A-1	Very Good
Trio	Para.	J. Hayter-N. Patrick-J. Simmons	Oct. 10, '50	91m	Oct. 14	517	AY	A-2	Excellent
Triple Trouble (4915)	Mono.	Leo Gorcey-Huntz Hall	Aug. 13, '50	66m	July 15	(S)390		A-2	
Tripoli (5005) (color)	Para.	Maureen O'Hara-John Payne	Nov., '50	95m	Oct. 7	511	AYC	A-2	Good
Twelve O'Clock High (004)*	20th-Fox	Gregory Peck-Hugh Marlowe	Feb., '50	132m	Dec. 24	129	AYC	A-1	Excellent
Twilight in the Sierras (color) (4942)	Rep.	Roy Rogers-Dale Evans	Mar. 22, '50	67m	Apr. 15	262	AYC	A-1	Good
Two Flags West (color) (029)	20th-Fox	Linda Darnell-Joseph Cotten	Nov., '50	92m	Oct. 14	517	AYC	A-1	Good
Two Lost Worlds	ELC	Laura Elliott-Jim Arners	Oct. 29, '50						
Two Weeks—With Love (color)	MGM	Jane Powell-Ricardo Montalban	Nov. 10, '50	92m	Oct. 14	517		A-1	Very Good
Tyrant of the Sea (208)	Col.	Ron Randell-Rhys Williams	Apr. 6, '50	70m	May 20	(S)305	AYC	A-1	
UNDER Mexicali Stars	Rep.	Rex Allen-Dorothy Patrick	Nov. 1, '50		Oct. 21	(S)538			
Under My Skin (008)	20th-Fox	John Garfield-Micheline Prelle	Mar., '50	86m	Mar. 11	221	A	A-2	Good
Underworld Story, The (for. Whipped)	UA	Dan Duryea-Gale Storm	July 21, '50	90m	Apr. 1	245	A	B	Very Good
Union Station (5002)	Para.	William Holden-Nancy Olson	Sept., '50	80m	July 15	390	AY	A-2	Fair
VANISHING Westerner, The (4972)	Rep.	Monte Hale-Paul Hurst	Mar. 31, '50	60m	May 6	287	AYC	A-1	Fair
Vendetta	RKO	Faith Domergue-George Dolenz	Not Set						
Vicious Years, The	ELC	Tommy Cook-Gar Moore	Mar., '50	79m	Feb. 25	206		A-2	Fair
Vigilante Hideout (4966)	Rep.	Allen "Rocky" Lane-Eddie Waller	Aug. 6, '50	60m	Aug. 19	442	AYC	A-1	Good
Virginia City	WB	Errol Flynn-H. Bogart	(reissue) July 15, '50	115m	July 29	406		A-2	
WABASH Avenue (color) (010)*	20th-Fox	Betty Grable-Victor Mature-Phil Harris	Apr., '50	92m	Apr. 8	254	A	B	Good
Wagonmaster (074)	RKO	Ben Johnson-Joanne Dru	Apr. 22, '50	86m	Apr. 8	253	AYC	A-1	Excellent
Wake Island (4914)	Para.	B. Donlevy-R. Preston (reissue) (West)	Mar., '50	87m	Feb. 18	198		A-1	
Walk Softly, Stranger	RKO	Joseph Cotten-Valli	Sept. 16, '50	81m	Sept. 2	458		A-2	Fair
Watch the Birdie	MGM	Red Skelton-Arlene Dahl	Dec. 8, '50		Oct. 28	(S)546			
Western Pacific Agent (4919)	Lippert	Kent Taylor-Sheila Ryan	Mar. 17, '50	65m	Mar. 25	237		A-2	Good
West of the Brazos (4930)	Lippert	James Ellison-Russell Hayden	June 2, '50	58m	May 27	314		A-1	Fair
West Point Story, The	WB	James Cagney-Virginia Mayo	Nov. 25, '50		Oct. 21	(S)538			
When the Daltons Rode	Realart	Randolph Scott-Brod. Crawford	June, '50	80m	Aug. 3, '40	38			
When You're Smiling (304)	Col.	Jerome Courtland-Lola Albright	Sept. 21, '50	75m	Sept. 2	458	AYC	A-1	Fair
Where Danger Lives (024)	RKO	Robt. Mitchum-Faith Domergue	Not Set	84m	June 24	353	A	A-2	Good
Where the Sidewalk Ends (017)	20th-Fox	Dana Andrews-Gene Tierney	July, '50	95m	July 1	365	A	A-2	Good
While the Sun Shines (Brit.)	Mono.	Barbara White-Ronald Squire	June 20, '50	82m	July 15	389	A	B	Good
White Heather	ELC	Ray Milland-Patricia Roc	Dec. 31, '50						
White Tower, The (color) (023)	RKO	Glenn Ford-Valli	June 24, '50	98m	June 17	346	AYC	A-1	Very Good
Winchester '73 (color) (921)*	Univ.	James Stewart-Shelley Winters	July 12, '50	92m	June 10	329	AYC	A-2	Very Good
Wind Is My Lover, The (Swed.)	ELC	Viveca Lindfors-Christopher Kent	Not Set	94m	July 29	(S)406			
Winslow Boy, The (Brit.) (027)	ELC	Sir Cedric Hardwicke-Robert Donat	Not Set	97m	Mar. 11	222	AY or AYC	A-1	Fair
Woman of Distinction, A (234)	Col.	Rosalind Russell-Ray Milland	Apr., '50	85m	Mar. 4	213	A	B	Very Good
Woman on Pier 13, The (008)									
(formerly I Married a Communist)	RKO	Laraine Day-Robert Ryan	June 3, '50	73m	Sept. 24	26	A or AY	A-2	Good
Woman on the Run (932)	Univ.	Ann Sheridan-Dennis O'Keefe	Sept., '50	77m	Oct. 7	510	A		Good
Women from Headquarters (4916)	Rep.	Virginia Huston-Barbara Fuller	May 1, '50	60m	May 27	315	AYC		Average
Wyoming Mail (color) (931)	Univ.	Stephen McNally-Alexis Smith	Oct., '50	87m	Oct. 7	510	AY	A-1	Very Good
YELLOW Cab Man, The (22)*	MGM	Red Skelton-Gloria De Haven	Apr. 7, '50	85m	Feb. 25	206	AYC	A-1	Very Good
Young Daniel Boone (color) (4902)	Mono.	David Bruce-Kristine Miller	Mar. 5, '50	68m	Mar. 4	214	AYC	A-1	Average
Young Man With a Horn (916)*	WB	Kirk Douglas-Lauren Bacall	Mar. 11, '50	112m	Feb. 11	185	AY or AYC	A-2	Very Good

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